

Solo Transcription of Jeff Beck's "Blue Wind"

Guitar Player

DECEMBER 1999

21ST CENTURY GUITAR HERO

Ben Harper
Takes a
Stand for
Roots, Relevance
& Righteousness

Taj Mahal's
West African
Blues Session

Steve Vai on Energizing
Pentatonic Scales

Desktop Guitar Tricks

Digital Amp Face-Off
5 Modeling Combos
Go Tone-to-Tone

US: \$4.95 CAN. \$4.95



WILEY PUBLICATION

Fender®

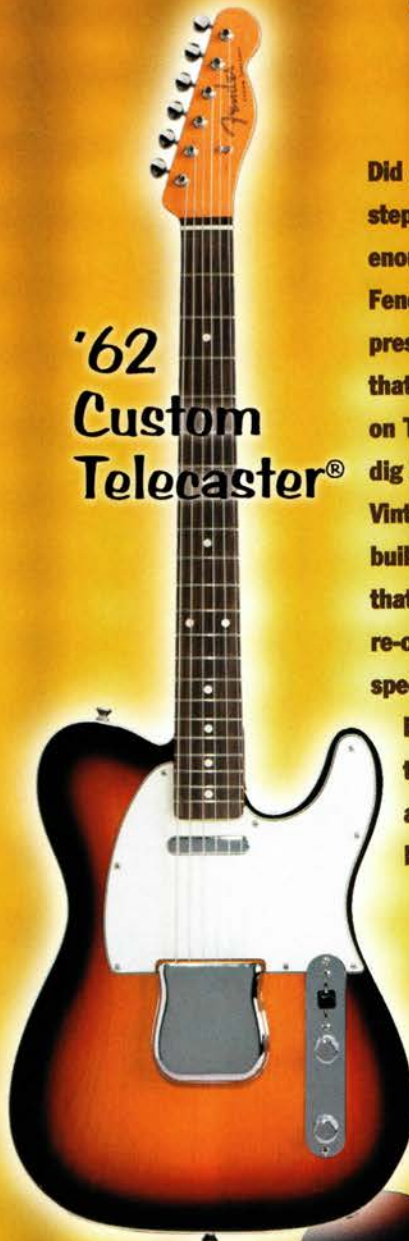
American

Vintage

series



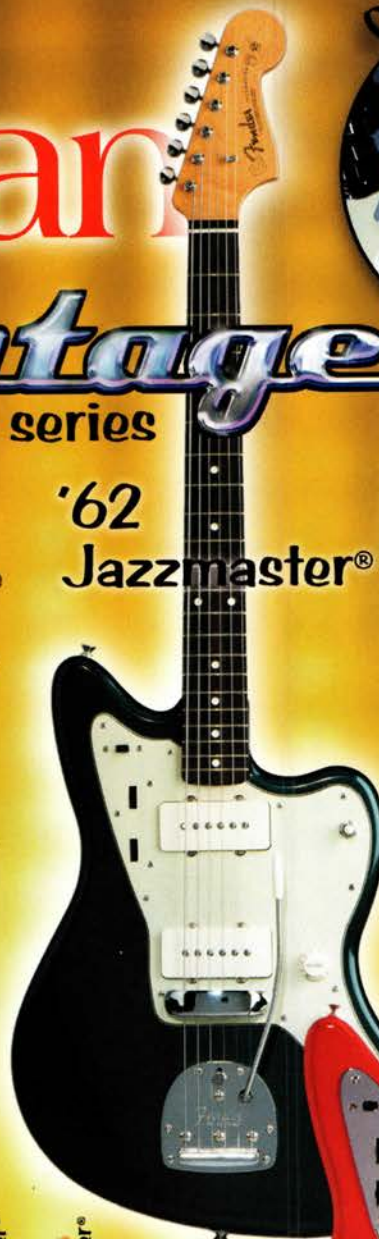
'62
Custom
Telecaster®



Did you ever wish you could step back in time just long enough to buy a cool vintage Fender and then jet back to the present day? Forget about it, that kind of stuff only happens on TV. But take a second and dig the Fender American Vintage series. Seven models built to original spec that have that smooth, familiar feel and re-create the cool tonal spectrums of the originals.

Fender American Vintage... they're deja-new baby, and they're at your Fender dealer now!

'62
Jazzmaster®



'62
Jaguar



'52 '52 '57 '62



Made in
Corona
California

Vintage

Fender

IGNORE Y2K



s l i n k y s a r e t h e s o l u t i o n



because we care
WWW.ERNIEBALL.COM

Let's just say you take this VF-1, plug your guitar into it and start to play. Now you'll discover what tone's all about. COSM models of the greatest amps ever made. Tons of studio effects including many from



the Roland V-Studio workstations. Stereo 1/4-inch and digital out, 400 Patches, footswitch, expression pedal, Category Search, and oh yeah, it's programmable and easy to use. Cool huh? So get up and go hear it for yourself and discover the true meaning of tone.

BOSS®

Roland Corporation U.S., 5100 S. Eastern Avenue, P.O. Box 910921, Los Angeles, CA 90091-0921, (323) 890-3700.
www.rolandus.com FaxBack Information: (323) 890-3780, (Doc. #10393)
Roland Canada Music, Ltd., 5480 Parkwood Way, Richmond, B.C., V6V 2M4, (604) 270-6626

**CONTRACT DISPUTES.
PATERNITY SUITS.
MERCILESS PAPARAZZI.
WITH GVOX, YOU DON'T HAVE
TO WAIT TOO LONG TO REAP
THE BENEFITS OF BEING A
GUITAR PLAYER.**

With GVOX Guitar™, you'll be signing autographs and fighting off groupies in no time. It's the first interactive guitar teaching software. Note by note, GVOX Guitar shows you exactly what you're playing. So you can develop your skills faster and easier. After all, you've got a lot of hotel rooms to trash.

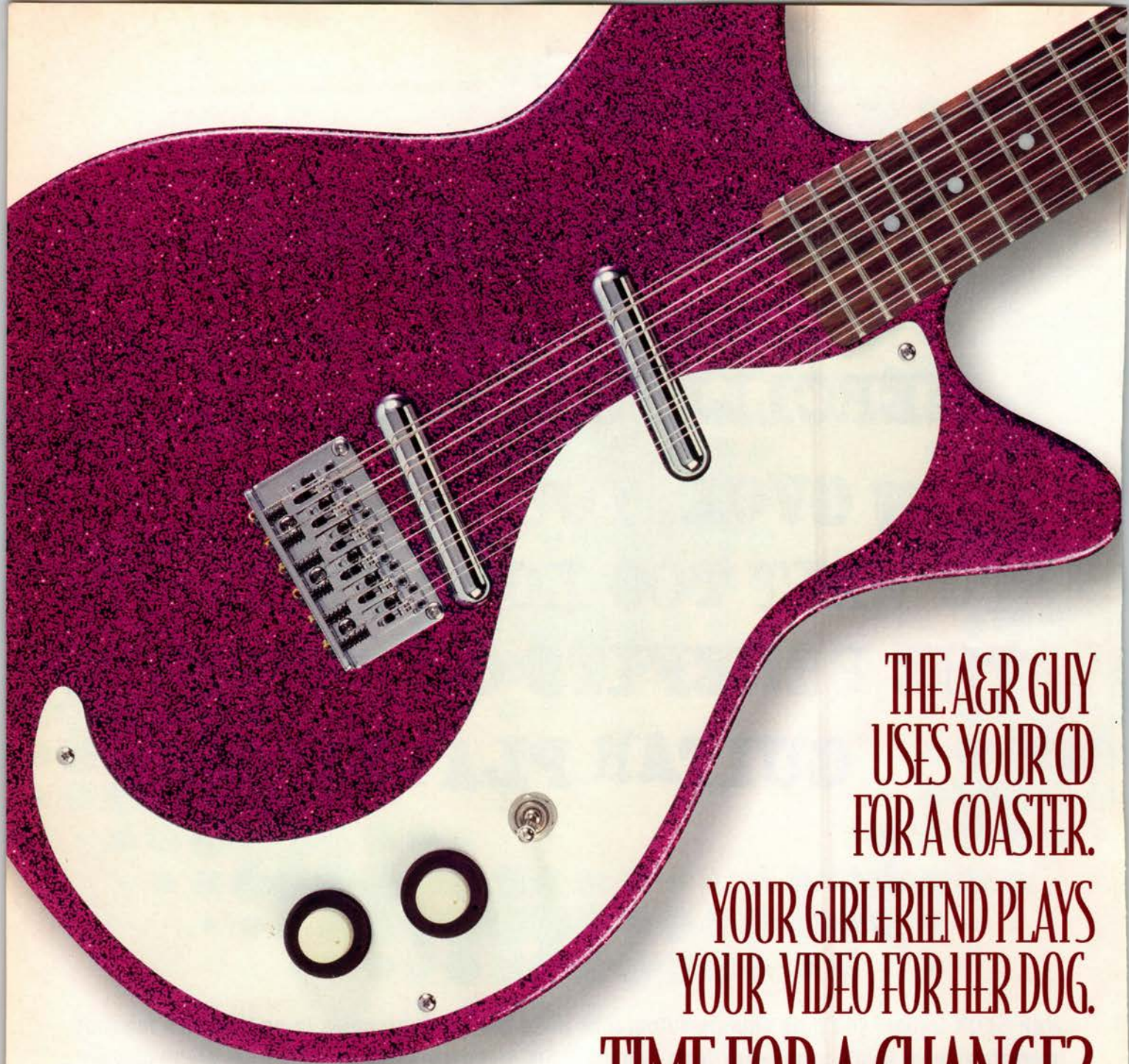


- Midi-pickup • Sequencing software • Electronic tuner
- True PC interactivity • Beginner through advanced instruction

Get GVOX Guitar for only \$99 at:

Guitar Center Mars CompUSA Best Buy J&R Computer World Hastings DataVision Lentine's 4cds.com chumbo.com buy.com beyond.com bn.com

g v o x
w w w . g v o x . c o m



THE A&R GUY
USES YOUR CD
FOR A COASTER.
YOUR GIRLFRIEND PLAYS
YOUR VIDEO FOR HER DOG.
TIME FOR A CHANGE?

Thrill your audience with the sparkling, jangly sound of our Danelectro 12 String reissue. A new look, a new sound...suddenly you're a whole new act.

Just \$399 list.

Danelectro®
SINCE 1947

GET NOTICED.

www.danelectro.com



It's **TWANG** time!

TWANG. You know it when you hear it. From surf guitar to rockabilly and Spaghetti Westerns, it's the sound that makes time stand still.

Where does Brownsville get the **TWANG**? From smooth, quiet single coil pickups and slim hollow body designs that pump out nothin' but tone.

Like the **Choirboy**. Three pickups, special binding, a cool f-hole design and hot metallic colors.

Or the **Thug**. Two pickups in a slick, single cutaway design with screaming sparkle finishes.

It's time. Run, don't walk to your local Brownsville dealer and pick up on all the TWANG you've been missin'.

Brownsville
New York

For more information, please call Samson at 516-364-2244,
fax 516-364-3888, email sales@samsontech.com or visit www.samsontech.com ©1999 Samson



"Each iSong CD-ROM can instantly transform your computer into an all-singing, all-playing master class, with everything you need to follow displayed on the same screen."

— Guitar World



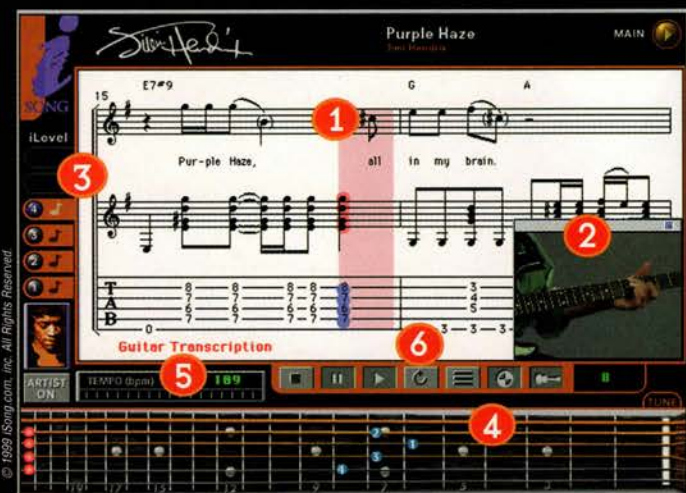
Learn from a Legend™



Rumi Hendrix • Eric Clapton • Alanis Morissette • The Wallflowers • Robert Johnson • Easy Classical Guitar • Classical Guitar Standards, Vol. 1 • Classical Guitar Standards, Vol. 2 • Glenn Gould Plays Bach • Popular Classical Piano

Rumi Hendrix photo copyright © Authentic Hendrix, L.L.C. Robert Johnson Studio Portrait © 1989 Delta Haze Corporation. All Rights Reserved.

iSong is distributed by
HAL LEONARD CORPORATION



iSong interactive CD-ROMs for guitar and keyboard sync original artist recordings to a state-of-the-art learning environment. Every CD-ROM gives you six songs and six innovative teaching tools that give you The Power To Play.™

- 1 Animating score and TAB
- 2 Synced instructor video
- 3 iLevels contain note-accurate transcriptions, simplified arrangements, and bass transcriptions
- 4 Virtual fretboard/keyboard
- 5 Tempo control
- 6 Looping with exact cueing


© 1999 iSong.com, Inc. All Rights Reserved



www.isong.com/gp or call 888.755.8877



Gibson introduces the lightweight ES-446S



*Pick one up and
you'll never put it down*

When you pick up the new Gibson ES-446S, the first thing you'll notice is how incredibly lightweight it is. With an average weight of just under 7½ pounds, the ES-446S is the perfect guitar to get you through long sets with little or no fatigue.

The other thing you'll notice is how great it sounds. The revolutionary contoured spruce top features *f*-holes and braces that are carved directly into the top — not glued. The result is an instrument with remarkable resonance and marvelous tone.

Stop in at your nearest Gibson Custom, Art & Historic dealer and pick up the new ES-446S today — you may never put it down. To locate your nearest dealer, call 1-800-4GIBSON or visit our website at www.gibson.com/products/custom.



The World's Finest Guitars

DOD GS30

AMP MODELING DIGITAL MULTI-EFFECT GUITAR SYSTEM



GS30 Inputs & Outputs

- 1/4" Instrument In
- 1/8" Stereo CD In
- 1/8" Stereo Headphone Out
- 1/4" Left and Right Out
- Power - HMG PS750 Power Supply (Included)

GET A HANDLE ON YOUR SOUND

The NEW GS30 from DOD is loaded with the features which will enable you to handle any situation. The 7 Authentic Amp/Guitar Models will fill your stage or rehearsal space with the sounds of truckloads of equipment, all encased in one rugged, easy-to-carry chassis. A studio full of processing power is at your feet, with 12 Fully Programmable Digital Effects. Learn your favorite solos note for note, at your own speed, with the GS30's Learn-A-Lick™ and Jam-A-Long features. Throw in an assignable Custom Expression Pedal, and Chromatic Tuner, and you've got the kind of Heavy Machinery you need for Total Control.

Experience the difference with the NEW GS30 at your local DOD Dealer and get a handle on your sound today.



MODELING

Modeling emulates the sounds and frequency response of different types of amplifiers and guitars. The GS30 offers 7 authentic Amp/Guitar Models based on classic British and American amps giving you total tone control. Each Model contains an adjustable Gain, 3 band EQ, Gate, and Volume:

- Clean Combo • Dirty Combo
- Stack • Fuzz • Grunge™ • Metal
- Acoustic Guitar Simulator



CONTROL

Five custom footswitches provide easy access to the 30 User and 30 Factory banks and presets, as well as the Chromatic Tuner, and the GS30's exclusive Learn-A-Lick™ feature. Learn the fastest solos, note for note, by sampling up to 12 seconds of your favorite CDs. Slow your samples down to 1/4 speed and retain the original pitch.



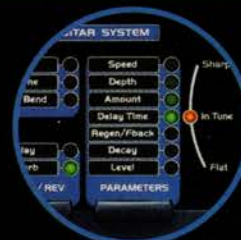
EFFECTS

The GS30 includes an impressive array of 12 fully programmable digital effects, specifically designed for guitar players. Create your own unique sounds, with:

- Chorus • Flanger
- Phaser • Tremolo
- Ring Modulator
- Delay • Reverb
- Enveloped Effects
- Pitch Shift • Detune
- Pitch Bend • Pixellator

EXPRESSION

A built in Expression Pedal can be assigned for real time control of your Effect Parameters including: Volume, Wah, Amp Gain, Modulation Speed, Modulation Depth, Modulation Level, Pitch Bend, Delay Level, Delay Regen, and Reverb Level. Each preset has a programmable minimum and maximum value for the Expression Pedal.



PARAMETERS

The Effect Parameters of the GS30 are fully programmable and easily adjustable by pressing the Parameter Button and rotating the Data Wheel. Parameters available include:

- Modulation Speed
- Modulation Depth • Amount
- Delay Time • Decay • Level
- Regeneration/Feedback



Guitar Player

ISSUE 360 • VOL. 33 NO. 12 www.guitarplayer.com

Toolbox

- 20 Robyn Hitchcock on why demos suck, Ronnie Montrose on power trios, Craig Anderton on cheap computers, how Maybelle Carter transformed country guitar, and more!

Everything
but the
Eggnog
Giveaway!
p. 129

Profiles

- 33 **Dixie Chicks**
Emily Robison excuses the session cats and cuts her own tracks. BY KYLE SWENSON

- 37 **Gerardo Nunez**
Flamenco guitar's untraditional maestro. BY LANCE QUINN

- 41 **Royce Campbell**
A Mancini alumnus breaks out of his Wes Montgomery mold. BY ADAM LEVY

- 43 **Debbie Davies**
A blues veteran tracks with Stevie Ray's rhythm section. BY LISA SHARKEN

- 47 **Ear Candy**
L7's distortion trip, Jackie King's "Tex-Wes" tone, and Jimmie's Chicken Shack's psychic songwriting.



54

Features

- 54 **The Seeker**
Steve Vai talks about passion and technique. Bonus mini-lesson on crafting interesting lines from common scales. BY MATT BLACKETT

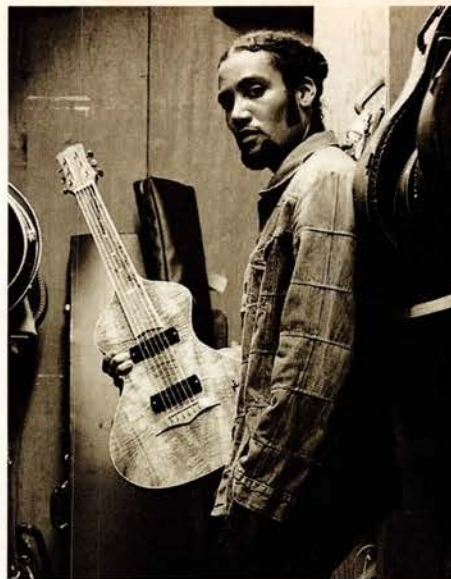
- 65 **The Dawn of the Desktop Guitarist**
Discover how digital-audio tools can help you forge thrilling guitar tones. BY JOE GORE

- 74 **Homeward Bound**
Taj Mahal explores his folk-blues roots with a band of West African musicians. BY BANNING EYRE

- 80 **COVER STORY: Roots Radical**
He's a gear nut who honors the blues, cranks up the volume, and plays like a man possessed. Meet Ben Harper—a new breed of guitar hero. BY ANDY ELLIS

- 88 **Lap Dancing**
Exclusive lesson on Ben Harper's tuning, technique, and lap lines. BY ANDY ELLIS

- 137 **Play It Right!**
Solo transcription of Jeff Beck's "Blue Wind." BY JESSE GRESS



80

Bench Tests

- 106 **Digital Dynasty**
New modeling amps by Crate, Johnson, Line 6, Rocktron, and Yamaha. BY ART THOMPSON

- 121 **12 for 4**
Danelectro 12-String. BY MICHAEL MOLENDRA

- 123 **Gizmo Alert**
Pandora PX3. BY DARRIN FOX

- 125 **Sting Quartet**
Akai's Headrush, Intelliphase, Shred-O-Matic, and Variwah. BY JOE GORE

- 127 **Gizmo Alert**
Pickboy Picks. BY MICHAEL MOLENDRA

- 133 **Exotica**
Diezel VH4 tube amp. BY DARRIN FOX

142 Sessions

Sneaky Fingering Secrets

BY DUCK BAKER

Spinning Clusters Into Lines

BY ERIK HALBIG

Back Track:

Mixolydian Magic

Book Browsing:

Dave Rubin's *12-Bar Blues: The Complete Guide for Guitar*

Flashback:

Cesar Rosas on Tracking with Dylan

Tips Jar:

Bill Frisell

Lick of the Month:

Merging Triads



106

Departments

- 10 Soundhole
- 17 Feedback
- 28 New Gear
- 97 Repairs
- 99 Reviews
- 153 Classifieds
- 159 Advertiser Index
- 160 Encore

Soundhole

Millennium Schmillennium

When that big lighted ball swoops down on Times Square and drops the 20th Century into coffee-table picture books, it will simply be another new year for me. Hey, why add to the pressure of assessing the past 12 months—and forging idealized resolutions for the year to come—by carrying the baggage for an entire *century*? It's easy to leave Y2K hysteria to the paranoid, predictions of future events to 900-number psychics, and "Lifestyle 2000" features to fashion mags and copycats. Just say no.

After all, it is enough of a frightening proposition to deal with the detritus of a single year—all the triumphs and tragedies, smart moves and idiotic screw-ups, and so on. The assessment process is especially brutal for a magazine staff, as anyone with a 33-cent stamp or e-mail access can unload on you. Every day, the *GP* editors toil under

an extremely focused critical microscope. Every cover, photo caption, gear list, lesson, and article is scrutinized by readers and, quite often, commented upon.

The weird thing is—we wouldn't have it any other way. For one thing, the majority of commentary is extremely complimentary. (Hurray!) But even more important than laudatory e-mail is the fact that we can *interact* with our reader community. While we feel it's our job to expose you to new and exciting areas, we also take measures to ensure that the majority of *GP* fans are getting what they want from the mag.

To this end, every single letter and e-mail that finds its way to the office is distributed to the staff. And although we don't have the time to answer even 0.05% of our mail, we seriously consider all the rants and suggestions. For example, Jim McManus offered via e-mail that "Bench Test snapshots would be much improved by adding the price

of the gear being reviewed—don't make readers hunt through copy to find out how much something costs." Good call. We initiated the practice with the Nov. '99 issue.

Of course, we can't act on every suggestion, and we know our decisions will not please everyone. The most we can ask is that readers understand we're scouring the guitar community to discover new ideas about craft, creative concepts, and tone sculpting for the sole purpose of *sharing* this information. Our plan for the coming months is to unveil fresh looks, new features, and improved synergy between print and online offerings—all designed to make *GP* an essential (and totally *fun*) tool for serious players.

So although I can't hang with Millennium madness, I *am* committed to making *GP* 2000 an even better magazine than *GP* 1999. And that gig is worth getting obsessed about because we *all* win.



• • • •

We've added a new staffer—Advertising Sales Assistant Michael Montgomery. A guitarist and bassist for eight years, young Monty carts around a '60s psychedelia jones and "five volumes of exquisitely bad 4-track recordings." (Which is actually *way* hipper than the fact that he's a Stanford grad.) Welcome to the family, Michael!

—MICHAEL MOLENDEN

A large advertisement for digibid.com. At the top, there is a row of small images of various musical instruments and equipment: a synthesizer, a microphone, a small amplifier, a speaker, a guitar, a camera, and a case. Below this, a man with a beard and a wide smile is shown from the chest up. He is wearing a white t-shirt and a dark beaded necklace. The background is a warm, textured orange-brown. At the bottom of the ad, the text "digibid.com" is written in a stylized font, with "Auction Network" in smaller text below it. Below that, the phrase "GET ON AND GET OFF." is written in bold, capital letters.

YOU WON'T FIND ART DECO COCKTAIL SHAKERS OR BEANIE BABIES ON DIGIBID. YOU WILL FIND THE MUSIC GEAR YOU'RE AFTER.

DIGIBID IS THE AUCTION ARENA WHERE THE DEDICATED PRO CAN FIND EVERYTHING FROM ALVAREZ TO ZETA—AT RIGHT PRICES.

AND THE BEST GEAR DEALS ON THE PLANET ARE THE MOST FUN, ESPECIALLY WHEN THEY'RE ALL 100% GUARANTEED.

GET ON AND GET OFF.
WWW.DIGIBID.COM

TUBE.



EDITING EFFECTS

Take control of your sounds. Editing effects has never been easier. Individual parameter editing at your fingertips!

EXPRESSION PEDAL

Express yourself! The built-in expression pedal is capable of controlling 9 different parameters including wah, pitch bend, and volume!



STONE.



LEARN-A-LICK

Master your favorite licks and solos note for note with the Learn-A-Lick feature.



EFFECTS

Chorus, flange, delay, reverb, ring modulator, pitch-shifter, tremolo, noise gate, phaser, detune, envelope phase and envelope flange.

All available at the touch of a button!



DISTORTIONS

Customize your TONES with warm distortions that only a real "High-Voltage" 12AX7 TUBE gain stage can produce. Six different distortions in all including DOD's famous GRUNGE™.



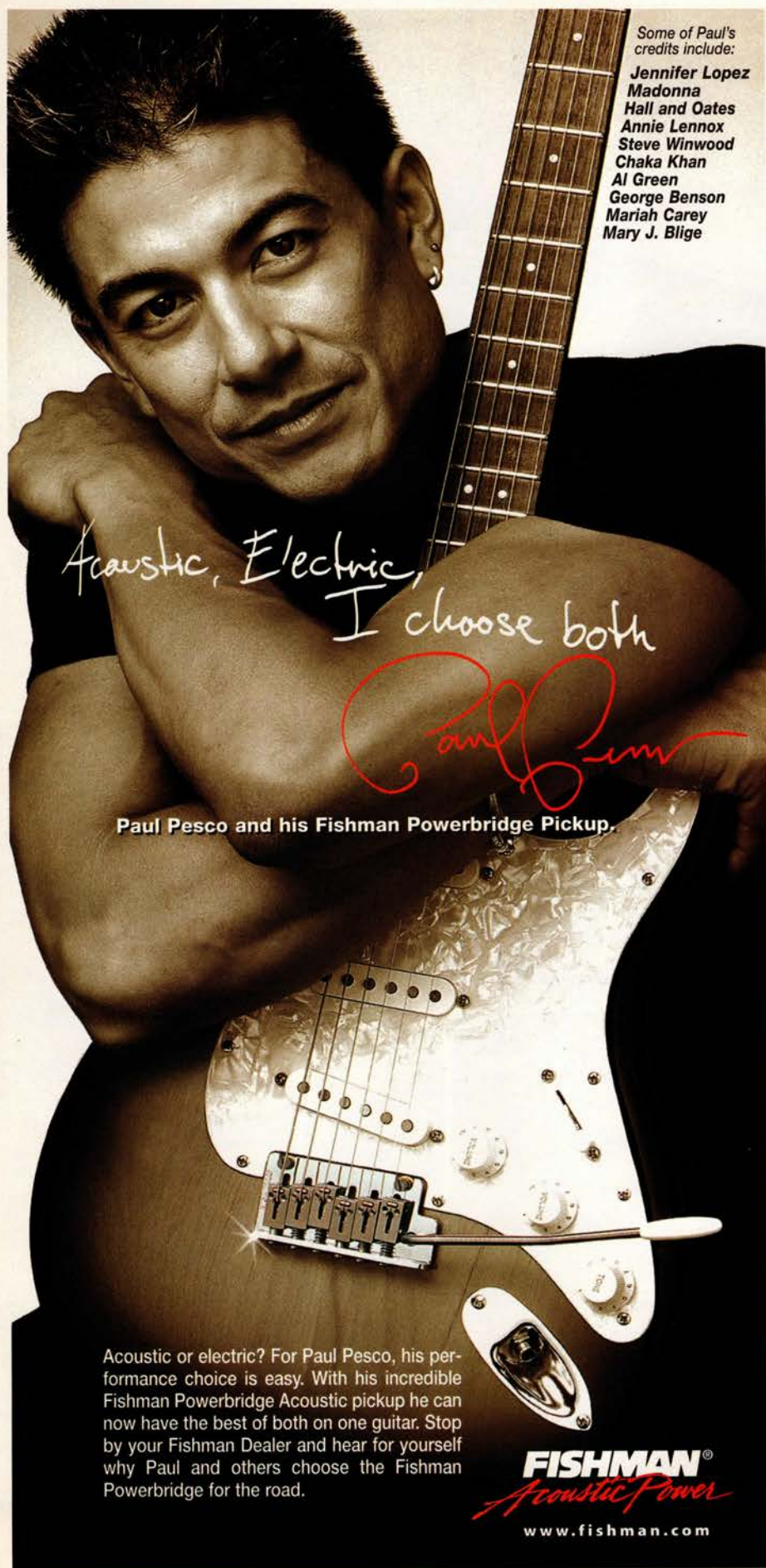
TOTAL CONTROL.

NEW VGS50.

The Sound of Your Imagination

DOD





Some of Paul's
credits include:

Jennifer Lopez
Madonna
Hall and Oates
Annie Lennox
Steve Winwood
Chaka Khan
Al Green
George Benson
Mariah Carey
Mary J. Blige

*Acoustic, Electric,
I choose both*

Paul Pesco

Paul Pesco and his Fishman Powerbridge Pickup.

Acoustic or electric? For Paul Pesco, his performance choice is easy. With his incredible Fishman Powerbridge Acoustic pickup he can now have the best of both on one guitar. Stop by your Fishman Dealer and hear for yourself why Paul and others choose the Fishman Powerbridge for the road.

FISHMAN®
Acoustic Power

www.fishman.com

GuitarPlayer®

www.guitarplayer.com

EDITOR IN CHIEF: Michael Molenda
SENIOR EDITOR: Andy Ellis
MANAGING EDITOR: Lonni Gause
TECHNICAL EDITOR: Art Thompson
FEATURES EDITOR: Kyle Swenson
ASSISTANT EDITOR: Matt Blackett
MUSIC EDITOR: Jesse Gress
NEW YORK EDITOR: Lisa Sharken
NASHVILLE EDITOR: Rusty Russell
EDITORIAL ASSISTANT: Laurelei Dawson
ASST. TECHNICAL EDITOR: Darrin Fox
CONSULTING EDITORS: Craig Anderton, Joe Gore, Adam Levy, Tom Wheeler

PUBLISHER: Vicki Hartung

ART DIRECTOR: Richard Leeds
ASSOCIATE ART DIRECTOR: Alexandra Zeigler
MUSIC COPYIST: Elizabeth Ledgerwood
STAFF PHOTOGRAPHER: Paul Haggard

ASSOC. ADVERTISING DIRECTOR: Dave Arnold
ASSOC. ADVERTISING DIRECTOR: Deirdre Jones
ADVERTISING SALES ASST.: Michael Montgomery
CLASSIFIED AD MANAGER: Amy Miller

GROUP PUBLISHER: Ed Sengstack
EDITORIAL DIRECTOR: Dominic Milano
PRODUCTION: Jason Andersen (Production Manager)
CIRCULATION: Cheri McElroy (Circulation Manager), Susan Isola (Circulation Assoc.), Christina Penuel (Asst. Circulation Manager), Pam Santoro (Newsstand Sales & Marketing Manager), Doug Krainman (Newsstand Accounting Manager), Paulette Johnson (Fulfillment Manager), Rosario Perez (Circulation Asst.)
MARKETING: Ron Lucas (Manager/Art Director), Danielle Ciardullo (Specialist)
BUSINESS MANAGER: Mack Cage
REPRINT COORDINATOR: Stella Valdez
BRANCH OFFICE MANAGER: Xandria Duncan
ADVISORY BOARD:
Will Ackerman, Chet Atkins, Jeff Baxter, Liona Boyd, James Burton, Charlie Byrd, Eric Clapton, Larry Coryell, Herb Ellis, Buddy Emmons, Dan Erlewine, John Fahey, Jose Feliciano, Billy Gibbons, George Gruhn, Sharon Isbin, Henry Kaiser, B.B. King, Albert Lee, Paco de Lucia, John McLaughlin, Les Paul, Vernon Reid, Brent Rowan, John Scofield, Juan Serrano, Johnny Smith, Steve Vai, Doc Watson, Johnny Winter

Miller Freeman

A United News & Media publication

CEO/MILLER FREEMAN WORLDWIDE: Tony Tillin
CHAIRMAN/MILLER FREEMAN, INC.: Marshall W. Freeman
PRESIDENT: Donald A. Pazour
CFO/EXECUTIVE VICE PRESIDENT: Ed Pineo
EXECUTIVE VICE PRESIDENTS: Darrell Denny, Galen Poss, Regina Starr Ridley
SENIOR VICE PRESIDENTS: Annie Feldman, Howard Hauben, Mark Klionsky, Andrew Mickus, John Pearson, Wini Rogus
SENIOR VICE PRESIDENT/ADE GROUP: Peter Hutchinson
VICE PRESIDENT: Jerry Okabe (Circulation)

GUITAR PLAYER and FRETS are registered trademarks of Miller Freeman, Inc. All material published in GUITAR PLAYER is copyrighted © 1999 by Miller Freeman, Inc. All rights reserved. Reproduction of material appearing in GUITAR PLAYER is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. Vol. 33, No. 12. For subscription orders, inquiries, and address changes write Box 58590, Boulder, CO 80322 or phone 800-289-9839 (Colorado and outside the U.S. 303-678-8475). For back issue orders and inquiries, phone 800-444-4881 (outside the U.S. 785-941-1631). For information about Miller Freeman's international licensing program, contact our exclusive licensing agent: Robert J. Abramson and Assoc., Inc., 720 Post Rd., Scarsdale, NY 10583; fax: 914-723-4722; e-mail: abramson@prodigy.com.



PUBLISHED IN THE U.S.A.



practice makes perfect

*Playing the guitar every day for thirty three years makes a
pretty mean musician.*

*At Eminence we have been making loudspeakers for the world's
greatest cabinet and combo manufacturers since 1966.*

*Manufacturers with legendary reputations who make the products
- many of which are now 'classics' - favored by legendary musicians.*

Cabinets and combos with Eminence inside.

*Eminence Guitar Legends are a special range of drive units
celebrating our rich heritage. Use them to create your own custom cabi-
nets or as replacements in your favorites.*

*Find them at your local guitar store or call
(502) 845 5622 for information.*

the world's favorite guitar speakers

AHM
AMPEG
AUDIO CENTRON
BAG END
BECKEMER AMPLIFICATION
BUDDA AMPLIFICATION
BULLFROG
CRATE
DAVITT AND HANSER
DOD/DIGITECH
EVANS CUSTOM AMPS.
FENDER
GALLIEN KRUEGER
GEM SOUND
GENZ-BENZ
HARTKE
HK AUDIO
HUGHES AND KETTNER
KUSTOM MUSIC
LINE 6
LOEBER & HICKEY
MARSHALL
MATCHLESS
MESA
MODULAR SOUND
MUSICIAN SYSTEM
OAP
PEAVEY
POLYTONE
ROLAND
SLM
SOLDANO
SONGWORKS SYSTEM & PRODUCTS
SOUNDBOARD AMPLIFIERS
SOUNDTECH
STERLING BASS SYSTEMS
SUNN
SWR
TECH 21
TORQUE
TRAYNOR
TUBE WORKS
VHT
WARWICK
YAMAHA
YORKVILLE



RP 2000

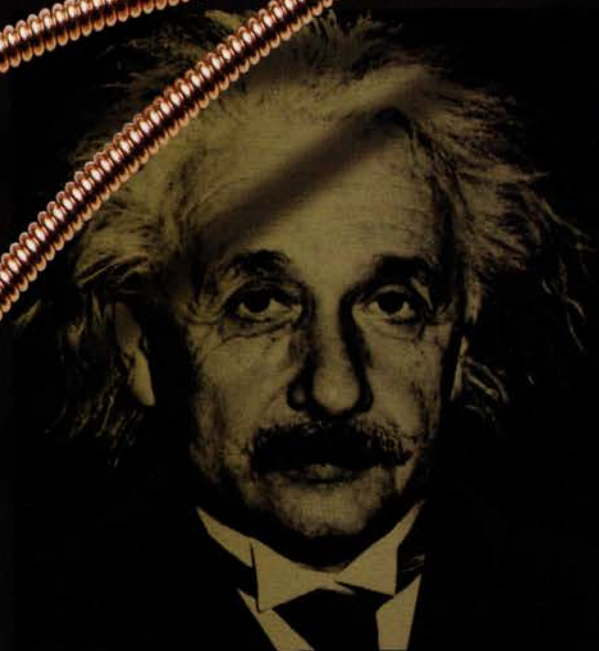
**RACE TO YOUR NEAREST
DIGITECH DEALER
FOR A TEST DRIVE...**

...BUT DON'T GET CAUGHT SPEEDING

Digitech

A Harman International Company

VISIT OUR WEBSITE AT: WWW.DIGITECH.COM FOR MORE INFORMATION ON DIGITECH PRODUCTS



SOUND BRIGHT. STAY IN TUNE.

Sound advice for living.
And for choosing your
guitar strings.

Want your audience to pay attention? Just
express yourself with enduring brilliance,
precision and authority.

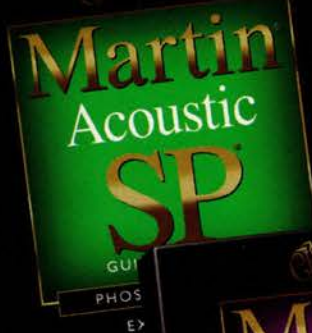
Martin® SP's won't improve your IQ, but
no other strings sound brighter or stay in
tune longer. Crafted from the finest
European steel and electroplated with
fine brass, they last so long that musicians
are measuring SP's performance life in
weeks rather than gigs.

Make the bright choice.
Pick Martin SP Strings.

Martin & Co.
EST. 1833

P. O. Box 329, Nazareth, Pennsylvania 18064
800-633-2060

www.martinguitar.com



Martin SP and
C. F. Martin & Design are registered
trademarks of C. F. Martin & Co. Inc.
©1999 C. F. Martin & Co.

Feedback

Acoustic-Electrics

I enjoyed your October '99 cover story, "Best Budget Acoustic-Electrics." However, I would like to point out one small mistake: The Guild DV4 has a 25^{5/8}" scale, not 25.4" as reported. All full-sized Guild acoustics and Artist Awards are built with a 25^{5/8}" scale. Small-bodied acoustic-electrics such as the F30 and Songbird, and all electric guitars have a 24^{3/4}" scale.

Joseph Ruggieri
E. Greenwich, RI

We undershot the mark a bit. According to Guild, the scale measures less than 25 1/2" on the high-E string to almost 25 5/8" on the low-E. Many makers measure down the G string, which on a full-size Guild would yield a scale length of 25 1/2". —AT

Larry Carlton

Imagine how much I enjoyed hearing "Kid Charlemagne" on my car radio after reading your Larry Carlton feature ("The Return of Mr. 335," Oct. '99). I confess to not being as well-rounded as some guitar fans, but your magazine keeps opening new doors and providing new insights into the instrument I have loved and played for 30 years.

Lynn Hopewell
Jamestown, ND

I just wanted to say a sincere thank you for the superb Larry Carlton article. The man's playing is nothing short of masterful. Your in-depth articles, product reviews, and lessons are the reason why *Guitar Player* is the only guitar magazine I read and subscribe to. Please keep up the excellent work, and I'll keep watching my mailbox. *Guitar Player* rocks!

James Meyerhoffer
Richmond, VA

Larry Carlton's Fender "Deluxe" on p. 65 of the October issue appears to be a Vibrolux.

James Doherty
Holliston, MA

You're right! We blew it. We took the info from Carlton's current gear list and foolishly neglected to double-check the photo. Consider us properly embarrassed. —MM

Johnny Ramone

I was flipping through a few pages of the October issue when *bam*, this sonic blast from the past—like three lightning-fast power chords—knocked me from my chair. There was Johnny Ramone! (I figured the folks at *GP* had

long ago dismissed minor league players.) In these days of vintage fetishism, gigabyte gear, and monster technique, the Ramones' gospel of "back to the basics" rings just as true as it did in the days of soft-rock super groups.

Darrell Stamp
Knoxville, TN

I always await the arrival of *GP*, but this month—blah! When the Oct. '99 guitar hero ("Heroes: Johnny Ramone") is someone I can outplay, what is that saying? How about Jeff Beck, Peter Dinklage, David Gilmour, Eric Johnson, Billy Corgan, or James Iha? These artists have talent that even someone who doesn't like their music can admire. Playing three chords and *admiring* the fact that you "can make 500 guitars sound the same" is *not* guitar hero material. When Johnny Ramone learns his scales and can play with the likes of Al Di Meola, *then* let him have the Heroes column.

Phil Gowan
Redding, CA

Site Reading

I found out about Vision Music in your July '99 Site Reading column, and boy, was I blown away. Vision Music (www.visionmusic.com) is everything you could dream of and more—it's the greatest guitar instruction site on the Web!

Darin Quan
Salinas, CA

Transcriptions

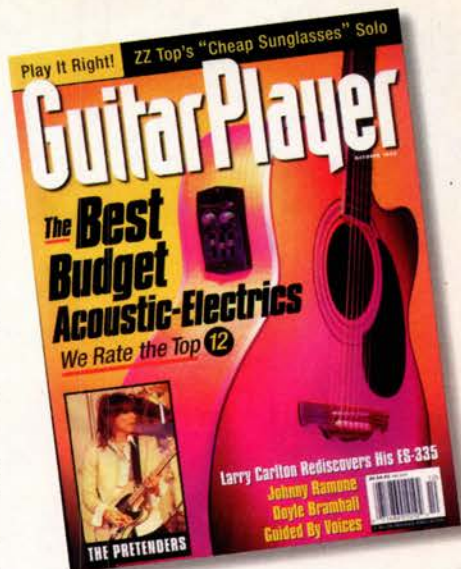
What a great magazine! I recently began playing again after a long absence, and bought the Aug. '99 issue at the newsstand. If that magazine wasn't enough to sell a subscription, then the "Cream" on the cake was the September issue—the transcription and discussion of Clapton's "Sunshine of Your Love" solo was fun. Keep the transcriptions coming.

John Ioia
Kingston, NY

Cover Artists

The debate of who graces the cover each month is a non-issue (no pun intended). In all honesty, I have very little knowledge of many of the guitar slingers who make your cover. The beauty is that there is always *something* that perks my interest. Thanks again for the great magazine, and I will continue to read up on whoever makes the cover.

Dale Hobbs
via Internet



Peter Green Huff

I've been a subscriber for a while now—and *GP* is clearly in its own league—but somebody has to rein in whoever wrote the review of Fleetwood Mac's *Shrine '69* (Reviews, Sept. '99). I understand that in the late '60s, any white guy who could bend a string was considered a great bluesman, but Peter Green as transcendental? That is unbelievable.

The writer of the review calls Green's phrasing "stunning," but if you listen to the disc, all you find are poorly executed clichés. Are single-note, B.B. King box licks stunning to you guys? Green doesn't even seem comfortable with the full fretboard, and his turnarounds peter away with no definition at all. The reviewer then calls Green's timbres "magical"—which is either an attempt to sound intellectual, or the result of a three-martini lunch. Either way it is a weird way to describe Green's "it's time for tea" tone. The review of *Shrine '69* should read as follows: If you like simple I-IV-V progressions with no coloring or fills played at a coma-inducing rhythm, you'll love this CD.

Anonymous
via Internet

Oops!

In the Nov. '99 Back Track, Ex. 2's last mode is incorrectly labeled. It should read "B Locrian." The text and charts are correct.

In addition, as we've been using the term "Klusion-style" to identify a particular type of tuning machine, we should mention that Klusion is a registered trademark of WD Music Products, Inc.

Address correspondence to Feedback, c/o Guitar Player, 411 Borel Ave. #100, San Mateo, CA 94402, or e-mail us at guitplyr@mfi.com. GP regrets that until the advent of the 40-hour workday we will not be able to answer every letter.

PLUG AND PLAY

The New TASCAM 424mkIII. PortaStudio® Sound Made Easy.

The 424mkIII is one of the most advanced affordable Portastudios® ever built, yet it's extraordinarily easy to use. There's almost no learning curve – no operational complications or technical frustrations to get in the way of your creativity. And it sounds so good that Portastudio demo tracks often end up on the master recordings of your favorite artists. That's why no matter where music or technology go, your Portastudio will never be out of style.

TASCAM®

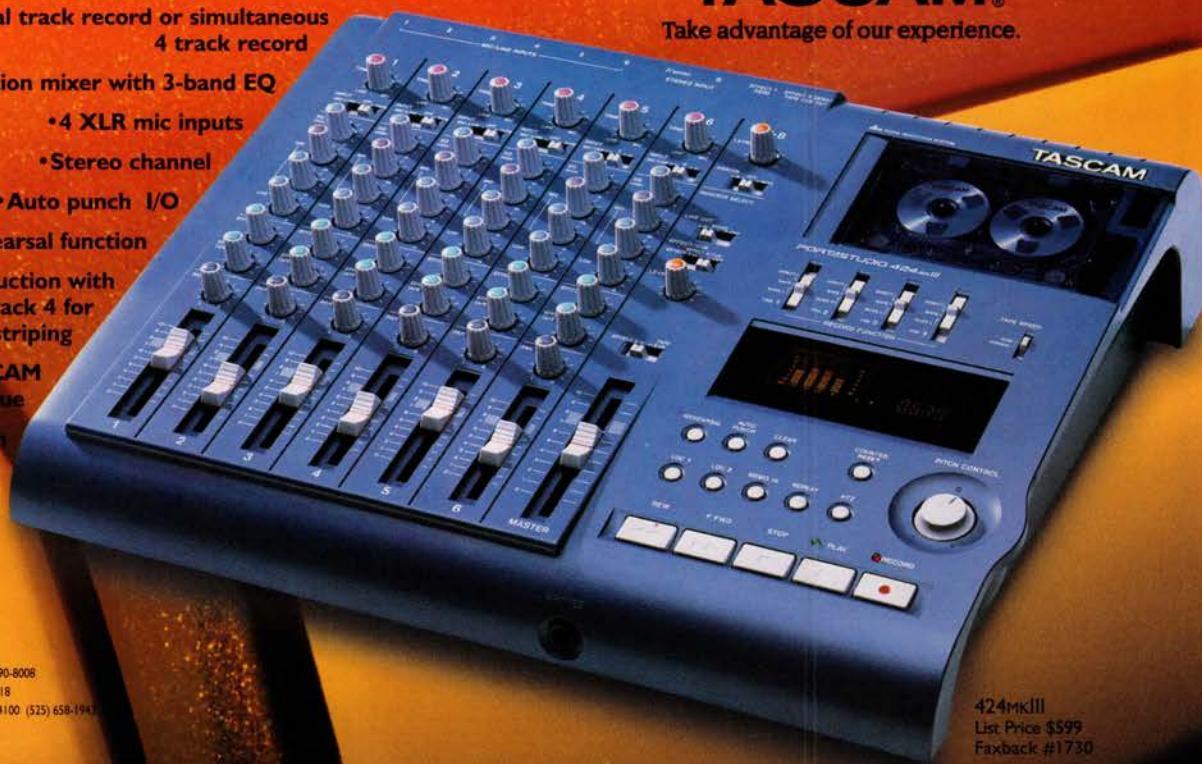
Take advantage of our experience.

- Individual track record or simultaneous 4 track record
- 6 channel full function mixer with 3-band EQ
 - 4 XLR mic inputs
 - Stereo channel
 - Auto punch I/O
 - Rehearsal function
- Noise reduction with defeat on Track 4 for MIDI/SMPTE striping
- Famed TASCAM reliability and value
- Sure not to crash



TEAC America, Inc., 7733 Telegraph Rd.
Montebello, CA 90640 (323) 726-0303
TEAC Canada Ltd., 5939 Wallace Street
Mississauga, Ontario L4Z 1Z8 Canada (905) 890-8008
TEAC Mexico, S.A. de C.V., Privada Corina #18
Colonia del Carmen, Coyacacan, Mexico D.F. 04100 (525) 658-1941
All prices are in US dollars.

www.tascam.com
Faxback: 800-827-2268



424mkIII
List Price \$599
Faxback #1730

ONLY TASCAM MAKES PORTASTUDIOS®



Porta02

List Price \$220
Faxback #1710



414

List Price \$399
Faxback #1720



488mkII

List Price \$1,085
Faxback #1770



564 Digital

List Price \$1,040
Faxback #1850



GET MORE GUITAR

Some say less is more. We beg to differ. The fact is, Guild has been giving musicians more for less for over 45 years. More quality. More versatility. And best of all, more money in your pocket when it's all said and done. It's all part of our commitment to giving guitarists what they're looking for...MORE GUITAR.

A long time favorite of performing artists, the Guild Starfire series delivers a wide range of tone that cuts through the room like a great guitar should. A blend of vintage stylings and modern refinements make the Starfire one of the most versatile models Guild offers. Whether it's Jazz, Blues, Swing or Rock, the Starfire is ready, willing and able to crank out sweet, penetrating tone. If your looking to infuse more power, more energy and more soul into your performance... GET MORE GUITAR.



www.guildguitars.com

For more information write,
Guild Guitars
7975 N. Hayden Road C-100
Scottsdale, AZ 85258

Left: Starfire V Right: Starfire II



toolbox

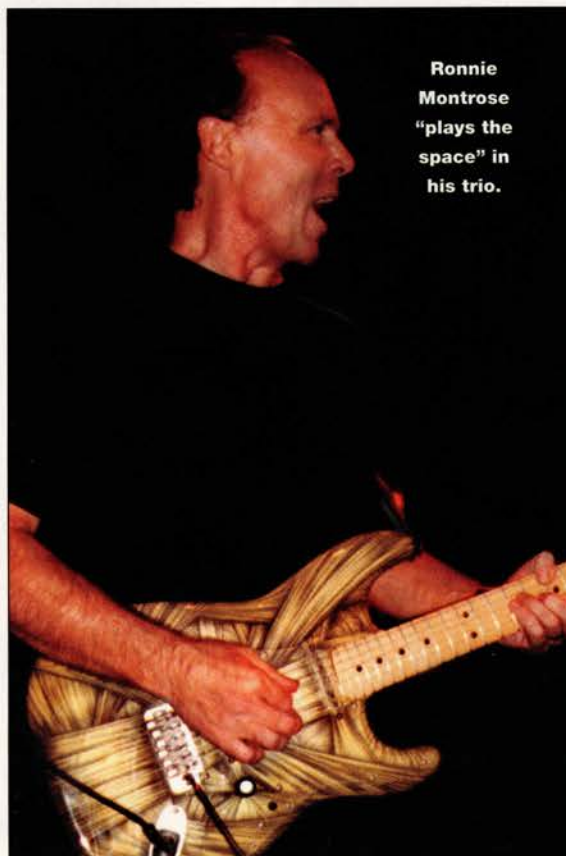
Essential Info for Guitarists

Fretwire

DEBUTANTE'S DEBUT: Since their break-up in 1997, all has been quiet on the **Urge Overkill** front. But the silence will be broken in February 2000, with former Urge frontman/guitarist **Nash Kato's** *Debutante*, which will be released on **Pearl Jam** guitarist **Stone Gossard's** Loosegroove label. The album features guest appearances from guitarists **Josh Freese** (**Guns N' Roses**) and **Nils St. Cyr**. . . **STRUNG OUT:** In his world travels, guitarist **Darryl Purpose** has met many musicians in dire need of the most basic equipment—strings. Along with **Kevin Deame**, he has started the Second String Project, which asks fellow strummers to donate used strings to colleagues who can't afford—or do not have access to—replacement strings. Donations can be sent to Kevin Deame, 28 Ladd Rd., Ellington, CT 06029, and should be labeled either as



Performance Notes: Power Trios



Ronnie Montrose
"plays the space" in his trio.

Guitarists in power trios often worry about filling the space normally occupied by keyboards, horns, or another guitarist. But according to veteran rocker **Ronnie Montrose**, this outlook completely ignores one of the trio format's greatest benefits.

"You have to understand that sparseness is a wonderful and inherent part of the pow-

er trio experience," he says. "The space *has* to be there in order for the music to breathe. Just listen to **Led Zeppelin**, **Cream**, or **Hendrix**. Those guys didn't worry about filling space—they treated space as another band member!"

However, the importance of musical space doesn't mean trio guitarists are limited to small, unobtrusive guitar sounds. Montrose typically dials in a *massive* tone—

courtesy of a Seymour Duncan-loaded Fender Custom Shop Strat plugged into a Mesa/Boogie Maverick and a Fender Super Champ. (The speakers of both amps are disconnected and their signal sent to a dummy load, then to a Palmer speaker simulator, and finally to a Hafler Pro 500 power amp.)

"Getting a big sound makes it easier for me to relax, take a breath, and let the groove guide me," says Montrose. "I don't feel the need to overplay. For me, the best way to approach the guitar in a power trio is to do less soloing and more chord comping with solo notes strategically inserted between rhythm parts. The best example of this type of player is **Pete Townshend**—he's my idol in that area."

Improvisation is another key to exploiting the creative potential of a power trio. "I'm not sure there's any other reason to *be* in a power trio," remarks Montrose. "Of course, in order to make improvisation work, each band member must be a great listener, have the ability to both lead and follow the jams, and show respect for the function of space. If you get that going, nothing will be lacking from the music—you'll never even miss the other instruments."

—SHAWN HAMMOND



Heroes: Maybelle Carter

In August 1927, a talent scout for the Victor Recording Company—who was simply on a quest to document “hill country music”—managed to record two legends in Bristol, Tennessee: Jimmie Rodgers and the Carter Family. Although Rodgers sold millions of records, it was 18-year-old Maybelle Carter who singlehandedly changed the face of country guitar. Until that time, the guitar had taken a backseat to banjo and fiddle, but Carter moved her Stella (and later, a Gibson L-5) into the spotlight with bass-string runs embellished with powerful hammer-ons and pull-offs. Her flourishes became known as “Carter picking” (or the “church lick”), and she would influence scores of country, bluegrass, and rock and roll guitarists including Hank Williams, Merle Haggard, Woody Guthrie, Willie Nelson, Elvis Presley, Bob Dylan, and even Jerry Garcia—who once said there was a bit of the Carter Family in everything he wrote.

From 1927 until the group

disbanded in 1943, the Carter Family (Maybelle, her brother-in-law A.P. Carter, and her sister-in-law Sara Carter) recorded classics such as “Wabash Cannonball,” “Will the Circle Be Unbroken,” “Wildwood Flower,” and “Thinking Tonight of My Blue Eyes.” Although the group didn’t travel much, their records and radio performances had a colossal effect on country music—in fact, some musicologists believe that bluegrass could not have existed without the Carter Family.

After leaving her famous trio, Carter formed the Carter Sisters and Mother Maybelle with her daughters Helen, June, and Anita, and continued to perform until a year before her death in 1978. Although she tended to stay in the background—she brought Chet Atkins onstage when the group joined the Grand Ole Opry because she feared her style wasn’t “modern”—Carter made a legendary appearance at the 1963 Newport Folk Festival, performed with son-in-law Johnny Cash on his TV shows, and recorded the landmark three-LP

Country and bluegrass pioneers (l-r): Maybelle, A.P., and Sara Carter.



set *Will the Circle Be Unbroken* with the Nitty Gritty Dirt Band in 1973. Her popular resurgence in the '60s and '70s established

Carter not only as one of America's pioneering guitarists, but also as country music's matriarch.

—DAVID REIDY



Site Reading: Goodies Online

Sign Here...Autographs

The holiday gift season is fast approaching—so what can you get for the music fanatic who has everything? How about a Fender Strat autographed by his or her fave guitar hero? At press time, this site had instruments signed by Eric Clapton (\$1,500), Jimmy Page (\$750), Neil Young (\$1,200), Johnny Ramone (\$450), Mick Jagger and Keith Richards (\$900), and Tom Petty and the Heartbreakers (\$450). www.autographdealer.com

OnlineRock

This virtual music community offers a free personal Web site (and an easy way to register it with nine search engines), classi-

fieds, a book store, technology pages, music news, bulletin boards, and a chat room. www.onlinerock.com

Shareware Music Machine

A bounty of free and dirt-cheap software is yours for the download at this shareware/freeware emporium. You can search for programs by specific title or type. The offerings include audio-recording software, effects processors, de-noise and de-ess programs, and MP3 players and encoders. www.hitsquad.com/smm

Talk Guitar

The name pretty much says it all—along with online discussions dealing with any

and all guitar-flavored topics, the site includes lessons, chord diagrams, classifieds, and song lyrics. www.talkguitar.com

Zebra Music

Ultimately, the man behind this site, Steve Veloudos, wants to sell you his “Advance Your Musical Career Home Study Seminar” tapes. But even if you’re not in the market for guidance at a price, this site does offer some cool, free tools. The Gig Sharing Network can help you find a band to share the bill at the local watering hole (but you’ll have to duke it out over who headlines), the record labels page has contact information for A&R folk, and other features include chat, music business FAQs, and industry-related articles. www.zebramusic.com

—LAURELIE



toolbox

Essential Info for Guitarists

Fretwire

"sets" or "singles." For the full story, go to the Second String page at www.darrylpurpose.com. . .

DESERTED OASIS: Band members are dropping like flies from the Oasis camp. First, guitarist **Paul "Bonehead" Arthurs** quit the Brit-pop band after an eight-year tour of duty, and now it has been reported that bassist **Paul McGuigan** has also jumped ship.

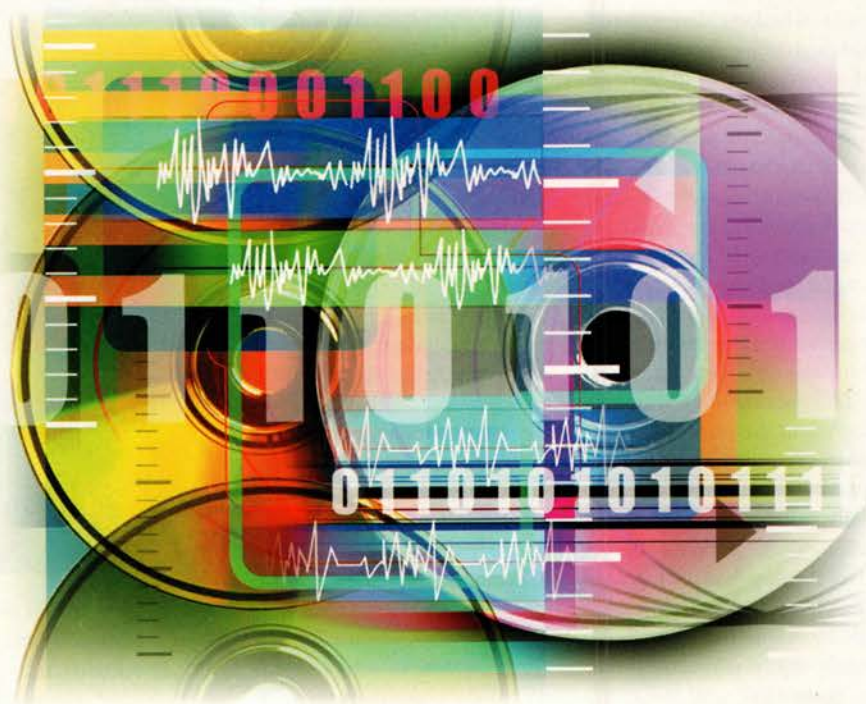
At press time, there were no reports of replacements or future plans—a name change to "the Gallagher Brothers," maybe?—but you can watch the drama unfold at www.oasisinet.com. . .

PASSING NOTES: Candelas Guitars co-founder **Porfirio Delgado**, 85, passed away on July 28. Delgado opened Candelas Guitars in 1948 with his brother **Candelario**.

The East Los Angeles company has supplied guitars to such luminaries as **Jose Feliciano**, **Los Lobos**, and **Andres Segovia**, and is currently being run by Delgado's grandsons, Tomas and Manuel. . . **HEADBANGING**



Studio Log: Real-World References



The best resources for brilliant mixes are probably scattered all over your studio: commercial CDs. These discs are real-world "seminars" on how to forge disparate sounds into seductive blends of stereophonic majesty. Surprisingly, few home recordists avail themselves of such audio wisdom—especially when it's *so* easy to cop mixing licks from hitmakers and creative geniuses. All you have to do is reference your own mixes to those of the pros. Here's how:

Get connected. If your console has dedicated selector buttons for the main stereo mix and a 2-track return, you're set. Just plug your CD player into the board's 2-track input, and hit the buttons to switch between your mix and the CD. Another option is plugging the CD player into two input channels (you'll need RCA-to-1/4" adapters for the mixer connection) and punching the solo buttons (or mutes) in and out to swap between the multitrack and CD audio. As tonal perception is colored by volume, be

sure to set equal levels for the two sources.

What you're looking for. It's all about relationships. With both the CD and your mix running through the same monitor system, it's easy to pick out sonic discrepancies. How loud are the guitars and vocals on the CD compared to your mix? Have you pumped way too much bass into your mix? The list goes on and on. Basically, you're pitting your soundscape against the work of established artists and determining *specifically* where your mix sucks—as well as where it shines.

What it all means. The idea is not to copy the sound of the pro mix at the expense of your personality. Just take the evidence gleaned from these head-to-head comparisons and fix what *you* consider weaknesses. For example, if your guitars sound thin and spitty compared to the tracks on your favorite CD, ease up on the high EQ and beef up the low-mids. Knowledge really *is* power—and studying the work of proven mix masters is the best way to refine your mixes.

—MICHAEL MOLENDRA



Pawnshop Prize: The Reverberation

Been feeling a little parched lately? Perhaps your favorite amp is reverb-less—or worse, your combo has reverb, but its tone is more skank than tank. Shy of lugging a tile bathroom to your gigs, your ambience options go something like this: Shell out \$600 for a vintage Fender stand-alone reverb (less for the reissue), pay even more for a boutique version, or plug into a lower-priced digital box.

But if you're *really* lucky, you might be able to score a Reverberation reverb unit. This aptly named orphan bears no company logo, but its appearance screams "Ampeg"—asterisk level indicators, a rubber Daisy doorstop footswitch, a hole-punched rear-panel grille, and special "clutch" screws. The Reverberation's simple control panel includes one knob for volume and one knob for reverb. Under the hood, two tubes—a 12AX7 and a 6CG7—share space with a full-size, 2-spring reverb tank.

The Rev's tones are remarkably transparent. Even at maximum reverb settings, some



of the dry signal is blended into the mix, ensuring clarion articulation. Not bad for \$270—the asking price in the Manhattan shop where this specimen was found. The Reverberation is a great way to wet your

amp's whistle without drowning your tone, and home recordists could also keep one on-hand as an organic alternative to digital ambience. Unit courtesy of Mojo Guitars, New York, New York.

—ADAM LEVY



Learning Curve: Dominant Seventh Workout

Major, minor, and dominant 7ths are the three primary chord types in contemporary music, and you'll need a vocabulary of licks to play over these chords when they pop up in rock, blues, and jazz tunes. For years Jamey Aebersold has been helping musicians expand their vocabularies, and his latest release, *Dominant Seventh Workout* (\$19.95), is a comprehensive boot camp for learning to solo over dominant harmony. A 112-page book provides the patterns and theory that will help you develop strong lines, and two CDs provide live backing tracks for applying what you've learned.

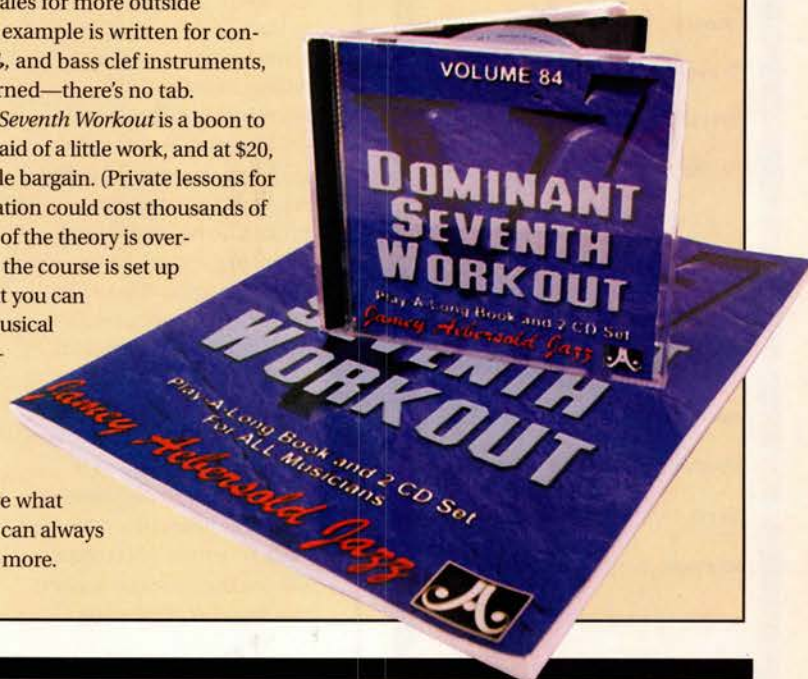
The lesson begins with a long chord and scale theory section. Novices would do well to jump to the warm-up exercises first, then refer back to the theory section as needed. The workout can be as basic—or as complicated—as you want. Many players could spend months running

arpeggios over the cycle of fourths exercises alone. Ambitious students can apply the bebop, diminished, and diminished whole-tone scales for more outside sounds. Every example is written for concert key, *B \flat* , *E \flat* , and bass clef instruments, but be forewarned—there's no tab.

Dominant Seventh Workout is a boon to anyone not afraid of a little work, and at \$20, it's an incredible bargain. (Private lessons for all this information could cost thousands of dollars.) Some of the theory is overwhelming, but the course is set up so logically that you can treat it like a musical supermarket—stroll down the aisles, take what you want, and leave what you don't. You can always come back for more.

Jamey Aebersold Jazz, Inc., Box 1244,
New Albany, IN 47151; (812) 945-4281;
www.jazzbooks.com.

—MATT BLACKETT





toolbox

Essential Info for Guitarists

Fretwire

HOOPLA: Not enough metal in your diet? Get your fill at Metal Mania. Milwaukee Metalfest producer **Jack Koshick** recently announced a series of festivals all over the United States with more than 100 bands gracing the stage at each show. Tune in to www.metalfest.com, or check the festival listings on the Fretwire page at www.guitarplayer.com for dates, locations, and lineups.

SLIGHT RETURN: Ex-Nine Inch Nails guitarist **Robin Finck** has returned to the band after a brief stint in the Cirque du Soleil orchestra, then hooking up with Guns N' Roses. A representative at Nothing records would confirm no more than Finck was onboard "for the tour," so check back for news on the solid lineup... **CLOSURE:** Remains found inside a wrecked van at the bottom of a ravine have been positively identified as those of former **Iron Butterfly** bassist **Philip Taylor Kramer**, who had disappeared without a trace in 1995. —LAURELEI



Techno Tools: Cheap Computers

Windows-based computers have never been cheaper, so it's time to upgrade your aging CPU, supplement your Mac with a Windows machine, or add a second PC to your setup. Music applications have a different set of requirements than the office world, though, so be sure to check the fine print.

Some Web ready computers cost a few hundred dollars, or are even free—if you're willing to commit to a particular Internet provider for several years. These computers are adequate for MIDI sequencing and basic digital-audio editing, but for hardcore multi-tracking, their limitations are significant. RAM is usually 64MB (you really want at least 128MB), built-in sound options can make adding higher-quality sound cards difficult, and the typical 4GB hard drive isn't beefy enough for multi-tracking. Expandability might also be limited, and often, proprietary parts make servicing difficult. If you're serious about desktop audio, you're better off spending the extra bucks for pro performance.

For the biggest bargains, bypass pricey Pentium II and Pentium III machines—as well as boxes based on budget Cyrix or AMD chips (whose digital-audio performance generally doesn't



match Intel's products). Instead, head for Intel's Celeron A chip. Introduced as a low-cost Pentium alternative designed to compete with Cyrix and AMD, the Celeron's performance was initially so deliberately crippled that it was a commercial disaster. But, Intel spruced up the second generation, and surprise: The performance of this budget chip exceeds that of the Pentium II and beats all but the fastest Pentium IIIs. A 500MHz Celeron A-based bundle with 96MB RAM, a 12GB hard drive, a 56K modem, a 15" monitor, and a DVD drive will typically set you back less than \$1,400.

And prices will get even cheaper! At press time, Intel announced price cuts for the Pentium III.

But even if you're the type who wants that extra bit of performance regardless of price, you're still in good shape. AMD is ready to roll out the Athlon, whose price is competitive with the Pentium III, but offers superior floating-point math performance (important for digital audio applications). It's truly a buyer's market, and now even budget computers have the horsepower for thoroughbred digital-audio performance. Don't believe the hype—you *can* get more for less. —CRAIG ANDERTON



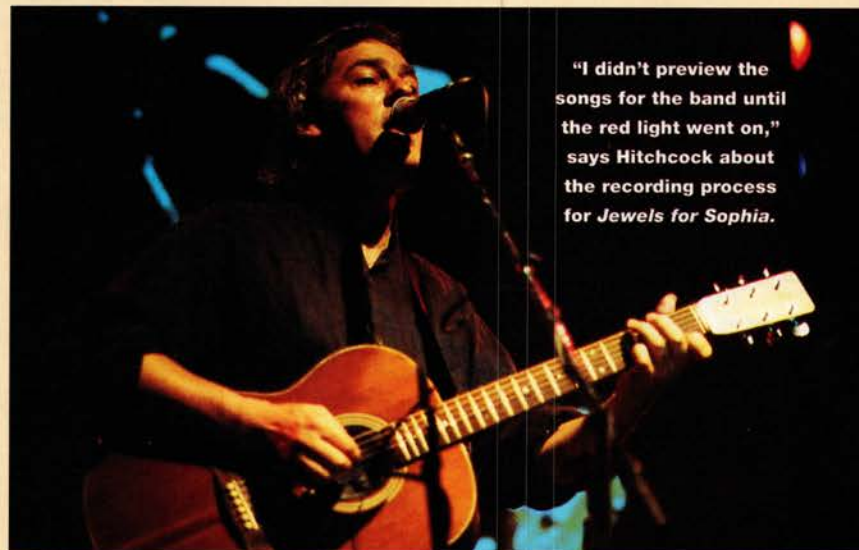
Songcraft: Robyn Hitchcock

When Britain's eccentric singer/songwriter Robyn Hitchcock was planning *Jewels for Sophia*, his 16th collection of solo material since 1981, it was suggested that he might benefit from the production insights of L.A. studio dynamo Jon Brion. Though the two had never worked together ("We were put in a cage to see if we'd mate," observes Hitchcock), Brion's spontaneous approach to recording was just what Hitchcock was looking for.

—DAVID SIMONS

"Trying to re-capture the sound and feel of the demo tape has got to be one of the saddest things in rock music," says Hitchcock. "Demos exist to be rejected. My philosophy is either don't do them at all, or put them out because often they're much better than the finished product."

"This is why I rarely let the musicians hear the songs before we record them. I introduce a song on acoustic guitar, have a one hour re-



"I didn't preview the songs for the band until the red light went on," says Hitchcock about the recording process for *Jewels for Sophia*.

hearsal at best, and then let them make up their parts while we're recording. As the musicians aren't trying to re-create something that has already been done on the demo, they have room

to improvise, rather than rehearse. When I'm building a song, I don't want to refine it, I want to capture the moment of creation. For me, spontaneity is always the best part of writing."



Street Smarts: Music Business Software



Computer-savvy musicians use software for everything from recording audio to printing CD artwork. But many artists overlook programs

that can help with legal and business issues. While not as sexy as a cool plug-in, music-business software might ultimately do your career a lot more good.

For about the price of a one-

hour legal consultation, for example, you can buy *Automated Contracts for the Entertainment Industry* by Jonathan Earp (\$199 from Entertainment Publishers). The program includes a collection of "fill in the blank" contract forms ranging from band partnership agreements to record deals. It also has copyright and trademark forms.

As it's good business to have written agreements for most of your music deals, the CD-ROM's ready-made contracts are a definite asset. Be careful, though, certain forms are more standardized than others. Copyright and trademark registration forms are government documents and don't vary. Record deals and sideman agreements, on the other hand, don't lend themselves as well to one-size-fits-all forms. In these cases, *Automated Contracts* anticipates an "average" deal and prepares the forms accordingly. But even if different terms are ne-

gotiated, the forms are very helpful as starting points. If things get hairy, however, you'll need to talk to a living, breathing lawyer.

Other types of music-business software include:

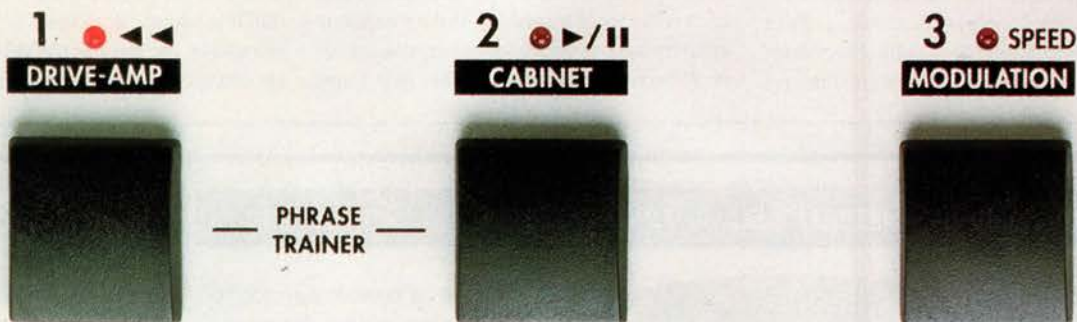
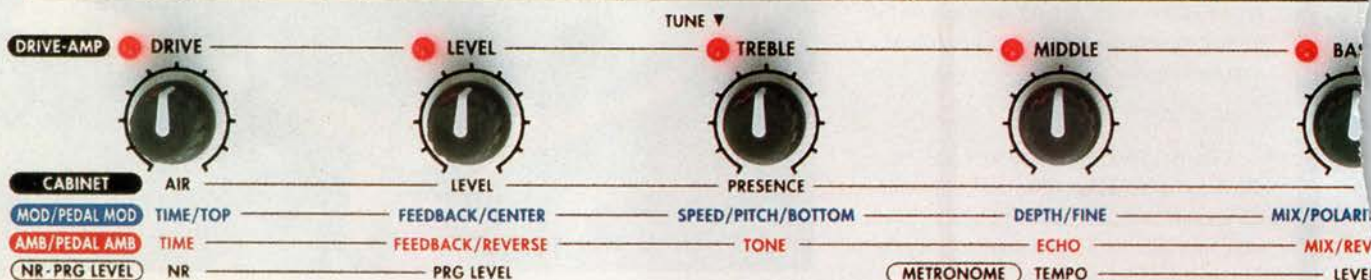
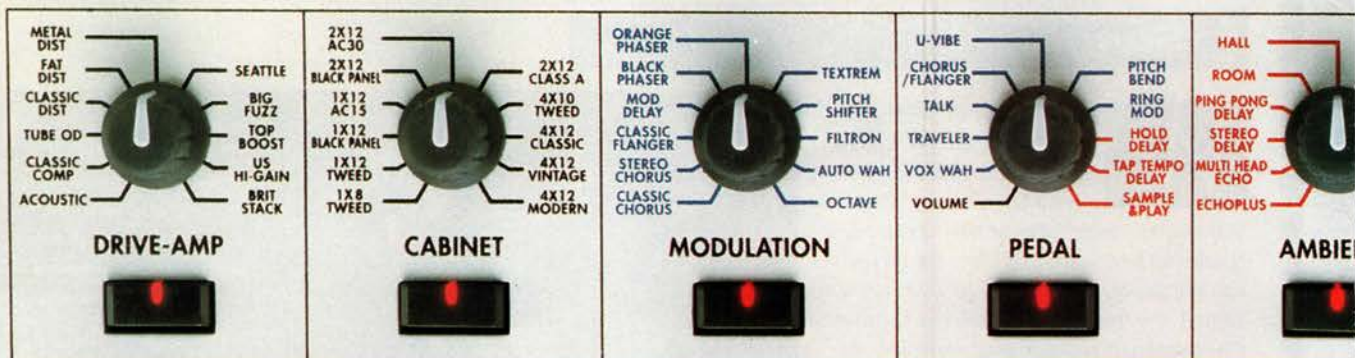
Accounting and royalty tracking. These range from inexpensive "shells" (that you plug into existing spreadsheet software) to specialized programs developed for record companies.

Time tracking. These are valuable session log and billing tools for studio musicians, engineers, or anyone who charges by the hour.

Music publishing. These specialized programs help the self-publisher create a database to keep track of his or her song catalog.

There's more to a successful music career than just making music, so before you max out your hard drive with digital-audio software, be sure to leave some room for programs that keep the business side of your art in order.

—MICHAEL A. ACZON



Instant

The AX1000G delivers incredibly faithful models of your favorite classic effects, amps, and cabinets.

AX1000G
MODELING SIGNAL PROCESSOR

They don't call 'em "classics" for nothing—the sound of a valve stack or Class A combo...the distortion of a raging rodent stomp-box...the funk of that little '70s-era orange phase shifter. The new AX1000G puts all the sounds of the classic gear you fell in love with into

one power-packed effect processor. With 56 REMS* effect models that range from classic phasers and distortions to Filtron and Echoplus, the AX1000G generates all the distinctive subtleties of your favorite gear. And the built-in continuous controller pedal gives you all the control you need to realistically manipulate dynamic sounds like Vox wah and U-vibe.

*REMS (Resonant structure and Electronic circuit Modeling System) is Korg's new proprietary modeling technology.

TONEWORKS KORG



AX1000G
MODELING SIGNAL PROCESSOR



—USER
PEDAL

NR-PRG LEVEL



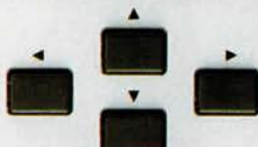
WRITE



RENAME



EXIT



MASTER VOLUME

REMS

4 ● HOLD
AMBIENCE



**BANK
UP REC
INDIVIDUAL**



BANK
DOWN



TONEWORKS KORG



classic

The AX1000G features easy-to-use knobs—just plug in and nail your tone without a lot of messing around. And it's easy to get great tone to tape with the AX1000G's wide assortment of essential speaker cabinet models.

Plus, the AX1000G is loaded with other great stuff, like a built-in Phrase Sampler that lets you record a phrase (up to 8 seconds) and play it back while you play over it. The Phrase Trainer lets you record up to 16 seconds from a CD player or other source and slow down the playback as much as

25% without changing the pitch. It even has a built-in metronome and auto-chromatic tuner.

All the character of your favorite classic gear, and all the technology you'd expect from ToneWorks. Get down to your authorized retailer and see why the AX1000G is destined to become an instant classic in its own right.

TONEWORKS®
GUITAR HYPERFORMANCE PRODUCTS™
KORG

New Gear

By Darrin Fox

1. IBANEZ

The limited edition STW 6/7-string double neck (\$3,300) features a mahogany body, a fixed bridge for the 7-string, a locking tremolo for the 6-string, and rosewood fretboards. The 7-string sports dual humbuckers, while the 6-string features humbuckers in the neck and bridge positions, and a middle-position single-coil.

In addition, the AX120 solidbody (\$399) features a bolt-on maple neck with a bound rosewood fretboard, a mahogany body, a fixed bridge, and IBZ Infinity 1 neck and bridge humbuckers.

Still more! Seven new Tone-Lok pedals sport rugged metal cases and push in/out retractable controls. They include the TS7 Tube Screamer (\$75), the DS7 Distortion (\$70), the SM7 Smashbox (\$90), the FZ7 Fuzz (\$80), the DE7 Stereo Delay (\$140), the CF7 Stereo Chorus/Flange (\$115), and the PH7 Phaser (\$115). **Ibanez**,



BERKMAN ARTS

Genuine Woody guitar stands (starting at \$65) are handcrafted from a variety of hardwoods, including cherry, oak, maple, mahogany, walnut, and curly aspen. The stands feature non-marring leather back rests and foam-padded bottom supports. A canvas carrying bag is included. **Berkman Arts**, Box 517, Ringwood, IL 60072; (800) 966-3235; www.guitarstands.com.

1726 Winchester Rd., Bensalem, PA 19020; (215) 638-8670; www.ibanez.com.

FENDER

Designed to deliver a tube-like feel, Fender's Dyna-Touch circuitry is featured on six new solid-state combo amps. The 15-watt Bullet Reverb (\$200) sports dual channels (with separate volume and gain controls), an 8" speaker, and reverb. The 30-watt, dual-channel Champion 30 (\$300) features a 10" speaker and reverb. The dual-channel Princeton 65

(\$400) offers a 12" speaker and an effects loop.

Featuring 3-channel operation, the 90-watt Deluxe 90 (\$530) sports a 12" 100-watt Celestion speaker, an effects loop, and reverb. The 3-channel Stage 100 (\$630) packs 100 watts, a 12" Celestion, an effects loop, and a balanced line out—the Stage 160 (\$730) offers the same features, but with *two* 12" Celestions. **Fender**, 7975 N. Hayden Rd., Scottsdale, AZ 85258; (602) 596-9690; www.fender.com.

DOD

Flaunting seven amp models, programmable digital and analog effects, and a funky sci-fi look, the GS30 floor multi-effector (\$220) packs quite a punch. Effects include compression, 3-band EQ, noise gate, chorus, flange, tremolo, phaser, ring modulation, pitch shift (including whammy), wah, auto wah, delay, reverb, and speaker simulation. The GS30 comes stocked with 30 factory presets and 30 user-definable locations, a chromatic tuner, 1/4" mono and stereo outputs, a 1/8" stereo headphone jack, and a fully assignable expression pedal. **DOD**, 8760 S. Sandy Pkwy., Sandy, UT 84070; (801) 566-8800; www.dod.com.

EVENT ELECTRONICS

Event's Project Studio line of powered monitors features three new models. The PS5 (\$600/pr.) includes a 5.25" polypropylene driver and a 25mm silk-dome neodymium tweeter, the PS6 (\$700/pr.) features a 6.5" polypropylene woofer and a 1" silk-dome tweeter, and the PS8 (\$850/pr.) sports an 8" polypropylene woofer and 1"

silk-dome tweeter. All models are magnetically shielded and feature 100-watt biamplified power sections. **Event Electronics**, Box 4189, Santa Barbara, CA 93140; (805) 566-7777; www.event1.com.

2. MARSHALL

Marshall's newly reissued Micro Stack MG15MS Lead 15 (\$399) touts more gain and fatter low-end than its predecessor. Delivering 15 watts through two 10"-loaded cabinets (one angled, one straight), the reverb-equipped MG15MS sports bass, treble, contour, master-volume, and dual gain controls.

Also, the AS50R Acoustic Combo (\$549) features two channels, (each with volume, bass, and treble controls) and pumps 50-watts through two 8" speakers and a

single tweeter. An anti-feed-back section includes a phase switch and a frequency-selectable notch filter that can attenuate the offending frequency by 10dB. Other features are chorus (with speed and depth controls), spring reverb (with level and balance controls), a parallel effects loop, an RCA input (for connection of a tape or CD player), and line and direct outputs.

Marshall, 316 S. Service Rd., Melville, NY 11747; (516) 333-9100; www.korg.com.

GIBSON

The SG is enjoying a resurgence, and two new models from Gibson are adding to the fanfare. The SG Classic (\$1,399) features dual P-90 pickups, a beveled mahogany body, chrome tuners (with vintage-white buttons), a mahogany neck with a rosewood fretboard, and a Tune-o-matic bridge. The Classic is available in heritage cherry and ebony stain finishes.

The SG/Les Paul with Deluxe Maestro tremolo (\$2,899) comes with two '57 Classic humbuckers, vintage-style Kluson tuners, a mahogany body, and a mahogany neck with a rosewood fretboard. **Gibson**, 1818 Elm Hill Pike, Nashville, TN 37210; (615) 871-4500; www.gibson.com.

FOSTEX

The Fostex VM 200 digital mixer (\$1,499) and VR 800 hard-disk recorder (\$749) offer formidable recording power for a very meek price. The 20-input/8-bus VM 200 mixer features motorized faders, 4-band EQ, on-board digital signal processing, and MIDI control. The VR 800 is an 8-track digital



MACKIE

The 1642-VLZ Pro mixer (\$999) features 16 channels (eight mic/line, and four stereo line pairs) with 3-band active EQ (with sweepable mids) on the mono channels, and 4-band active EQ on the stereo line channels. Each mic channel offers Mackie's new XDR (Extended Dynamic Range) mic preamps and a 75Hz low-cut filter. Other features include four aux sends, four stereo aux returns, eight direct outputs, and dust-proof rotary controls. **Mackie**, 16220 Wood-Red Rd. N.E., Woodinville, WA 98072; (425) 487-4333; www.mackie.com.

recorder with MIDI and Word sync, vari-pitch (+/- 6%), and 99 song memory. **Fostex**, 15431 Blackburn Ave., Norwalk, CA 90650; (562) 921-1112; www.fostex.com.

New Gear is based on info from manufacturers. Coverage

does not imply endorsement by Guitar Player. All prices and specs are subject to change. Manufacturers: Submit your press release and photo with list price information to New Gear, Guitar Player, 411 Borel Ave. #100, San Mateo, CA 94402.

MAXON

Maxon stompbox reissues include the OD808 Overdrive (\$195), the D&S Distortion & Sustainer (\$189), the AD80 Analog Delay (\$250), and the PT999 Phase Tone (\$199). **Maxon**, dist. by Godlyke, 328 Mason Ave., Haledon, NJ 07508; (973) 835-2100; www.maxonfx.com.



Love tone? Get more.

AX2-212 - Our flagship amp designed for the guitarist whose musical expression demands total control over a diverse tonal palette.



Spider Series - These new combos offer more tonal satisfaction and bang-for-the-buck than any amp in their price range.

LINE 6 ARTISTS - JUST A FEW OF THE NAMES...

Munky & Head - Korn
Pete Anderson - Dwight Yoakam
Art Alexakis - Everclear
Michael Ward - The Wallflowers
Richard Patrick & Gino Lenardo - Filter

Trent Reznor - Nine Inch Nails
Ryan Shuck - Orgy
Dino Cazares - Fear Factory
Simon Climie - Eric Clapton
Justin Medal-Johnsen & Roger Manning - Beck

*With a fanatical devotion to great tone and performance,
Line 6 gives you more of what you love.*



TONE. AND LOTS OF IT.

Harmonic-rich British distortion.
Sparkling American clean tones.
High fidelity Class A crunch.
Scorching High Gain mods.

Line 6® amplifiers deliver the widest range of great sounding, responsive amp tones available today by using digital modeling technology so advanced; it's been patented. There's no other way to get the distinct tonal characteristics of the planet's most legendary amplifiers side-by-side in a single amp. Tube, solid state, hybrid and other "digital" amp designs fail by comparison.

Just ask any one of the thousands of pro players, producers and engineers who now rely on Line 6 amplifiers for serious tone, unprecedented versatility and instant access to inspiration.

Since introducing the first digital modeling amplifier, Line 6 remains the industry leader in guitar amplifier innovation.

The critically acclaimed **AX2™**, **Flextone™** and **Spider™** Series changed the way guitarists perform by providing unprecedented tonal flexibility. **POD™**, the "must have" desktop amplifier, revolutionized the way guitarists record by instantly delivering ready-to-track guitar tones. Whether you're in the studio or on the stage, Line 6 gives you more.

**You need more. You deserve more.
Why settle for less?**

**Own a Line 6 Guitar Amplifier
and get more.**

LINE 6 REVIEWS - JUST A FEW OF THE RAVES...

"Line 6 modeling is phenomenal." -Guitar Player

"...a no brainer, slam dunk, must-have tool for any guitarists serious about tone." -Guitar World

"...all the sounds are just so damn good, period." -Guitarist

"Major thumbs up!" -Craig Anderton



CALL TOLL FREE:
1.877.865.4636

INFO DEEP DIVE:
www.Line6.com

555 St. Charles Drive #100
Thousand Oaks, CA 91360

Line 6, AX2, Flextone, Spider, POD and the Line 6 logo are trademarks of Line 6, Inc.

COLLECT THEM ALL!

INTRODUCING THE NEW LINE 6 STOMP BOX MODELERS. Each one designed to digitally emulate 16 vintage effects, putting an entire legendary collection of "must have" pedals at your feet. More effects, less footwork. Programmable presets, true stereo bypass switching and expression pedal input for real time control of all effect settings.

GREAT TONE. NICE COLORS. SHOW THEM OFF TO YOUR FRIENDS!



DL4 Delay Modeler

Programmable Delay & 14 Second Loop Sampler



MM4 Modulation Modeler

Programmable Chorus, Flanger, Tremolo, Vibe, Rotary, Phaser...



DM4 Distortion Modeler

Programmable Overdrive & Distortion

BE THE FIRST ON YOUR BLOCK TO OWN A TONAL UNIVERSE (...OR TWO, OR THREE) ONLY POSSIBLE WITH LINE 6'S PATENTED DIGITAL MODELING TECHNOLOGY.

For the name of your nearest Line 6 dealer, product information, and list of artists who rely on Line 6 products call toll-free (877) 865-4636 or visit Line6.com

Line 6, DL4, MM4, DM4 and the Line 6 logo are trademarks of Line 6, Inc.



Dixie Chicks

Emily Robison's Tonal Jamboree



"I've always loved the sound of the Dobro," says Robison. "So I just got an instruction book and taught myself to play."

By Kylē Swenson

They've proved their mettle with more than six million albums sold and 14 big-time awards—including two Grammys—for their debut *Wide Open Spaces*. But a little known fact about the model-esque Dixie Chicks is that they play their own instruments and write some of their own songs—a rarity in the modern country scene, where studio musicians and established songwriters usually prop up the hitmakers.

"Our albums are *not* recorded by studio musicians," asserts multi-instrumentalist Emily Robison. "It may not be the best

playing in the world, but it's us—our records have *our* sound. That's one thing I've missed about music lately. In the '70s, for example, the hip rock bands had a distinctive sound because all the members played. Nashville, however, has gotten so homogenized these days—to the point where everyone is using the same studio guys—that you hear the same licks on everything. I'd much rather hear someone who's not a technically perfect player—who maybe plays a little bit kooky—but who has a *style*."

Despite Robison's modest opinion of her own playing—"I giggled when I heard *GP* wanted

to interview me, because I don't know if I'm worthy"—on the band's latest release, *Fly* [Monument/Sony], her chops are far from suspect. Just check out "Sin Wagon," where her dual banjo solos are so fast it's as if her hands were being chased by the Tasmanian Devil.

Robison first developed her banjo skills in a bluegrass band at age 12. With her sister Martie Seidel—who plays fiddle, mandolin, and viola—she formed the Dixie Chicks in '89. The original lineup broke up when Robison and Seidel decided to leave traditional bluegrass behind and explore a more mainstream sound.

When singer Natalie Maines (daughter of pedal-steel player Lloyd Maines) joined the Chicks in 1995, the band put away the ten gallon hats and fringe, and dove into country pop.

"When we were playing bluegrass," says Robison, "I was pretty much just playing the banjo. But when we incorporated country and folk stuff, I learned how to play other instruments because banjo didn't sound right on everything. I first picked up the guitar and tuned it to high G like a banjo, but I got sick of retuning the guitars, so I taught myself how to play in standard tuning. I've kept my banjo picks on,

summer issue

cry baby

535Q

**LIVE
TO PLAY
LIVE!**

Stevie Salas
535Q rider

Dunlop
ELECTRONIC PRODUCTS U.S.A.

P.O. Box 846 Benicia, CA 94510 U.S.A. Visit our website at www.jimdunlop.com

DIXIE CHICKS

however, because flatpicks still feel foreign to me."

An earnest student, Robison learned how to play Dobro from a Mel Bay book. "The right hand on Dobro is so similar to the banjo—they're kind of kissing cousins—so it wasn't much of a stretch," she says. "The hardest part was learning how to play slide."

During the *Fly* sessions, she also worked up the guts to play lap steel on "If I Fall You're Going Down with Me." "There was lap steel on the demo for that song, and I really wanted to play the part on the album—even though I hadn't played lap steel before," says Robison. "Lap steel seems similar to Dobro, but the scale length is different, so I had to work pretty hard on my intonation. Recording that track was definitely the longest overdub session I had. I tortured our producers."

On *Fly*, the Chicks' ever-expanding tonal spectrum—which encompassed acoustic guitar, Dobro, banjo, lap steel, mandolin, viola, pennywhistle, Hammond B-3 organ, concertina, electric guitar, and other instruments—required some mix magic to avoid cluttered tracks. "It's just one of those putting-the-puzzle-pieces-together things," says Robison of the album's mix sessions. "Coming from bluegrass, however, we know how to step in and step out. It's the same with mixing—you figure out what should be the most prominent instrument at a point in a song, push up the fader level, and then pull it back. It's all about not stepping on anyone's toes." ■

ROBISON'S FLY GEAR

Instruments: Deering Crossfire 5-string electric banjo, '89 Sheerhorn resonator guitar, custom Taylor acoustic, Saga Musical Instruments Gold Star acoustic banjo. ("I've played the Gold Star since I was 15," says Robison, "and even though 'mellow banjo' is an oxymoron, I've mellowed mine out so much it feels like *that's* the sound I want.")

Amps/Preamps: Fender Princeton Chorus, L.R. Baggs preamp, Tech 21 SansAmp Acoustic DI.

Effects: Way Huge Red Llama Overdrive.

Strings: D'Addario EJ16s .012 - .053 (Taylor), John Pearse 3000s (Sheerhorn), La Bella 730L (Deering).

Picks & Things: Dunlop banjo picks, Shubb/Pearse SP3 bluegrass slide.

Over The Edge...

Monte Montgomery & his

Alvarez Yairi DY62C



If you haven't heard Monte Montgomery, you will very soon. His technique, tone and playing style defy description.

**His Guitar of Choice?
An Alvarez Yairi DY62C.**

"...Monte Montgomery is not your typical up-and-coming guitar god. In his amazing live performance...he picks and frets with all ten fingers at once, stretching chord positions across an alarming six frets while playing rhythm strokes, melody and bass lines all the while casually tossing in faster-than-the-naked-eye harmonics, two-handed tapping, bass-style string slapping, percussive string stops, guitar-torturing neck bends and guitar body percussion."

— Acoustic Guitar Magazine



"...Montgomery makes his strings produce sounds that obliterate notions of what one human is capable of pulling off on a guitar..."

— Austin City Limits, PBS TV

"Monte Montgomery is a guitarist's guitarist...but he doesn't let that get in the way of his music..."

— Texas Monthly

Check out Monte's releases "1st and Repair" and "Mirror" on Heart Records, www.heartmusic.com.



Alvarez
STILL HAND MADE

Alvarez Yairi • 1400 Ferguson Avenue • St. Louis, Missouri 63133 • www.alvarezgtr.com

Introducing

Digi 001™

at \$995

Powered by



The complete audio/MIDI hardware and software package from the leader in digital audio.



+



+



=



One Solution. One Company.™

Pro Tools® LE 5.0 Software

24 Tracks of 24-bit Audio

MIDI Sequencing

Fully Automated Digital Mixing

Powerful Audio & MIDI Editing

Real-Time AudioSuite™ (RTAS) Processing

with Free DigiRack® Plug-In Effects

Single PCI Card

24-bit I/O Box

8 Channels Analog I/O

2 Channels Mic Pre-Amps

2 Channels S/PDIF

8 Channels ADAT Optical I/O

Monitor & Headphone Outputs

QuickPunch™ Footswitch

MIDI I/O

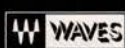


* Windows 98 availability expected early 2000.

Available Now

For more information, or to
order a free Digi 001 video, call
1-888-707-3444, code **517**
www.digi001.com

Real-Time AudioSuite (RTAS) Plug-Ins available from Digidesign and our Third Party Development Partners



Upgradeable to our award-winning Pro Tools® 24 family of products



digidesign®

©8/99, Digi 001, DigiRack, Real-Time AudioSuite, Pro Tools, and Pro Tools LE are trademarks or registered trademarks of Avid Technology, Inc. or its subsidiaries or divisions. All trademarks are the property of their respective owners. All features and specifications subject to change without notice.

A division of **Avid**

Gerardo Nunez

Flamenco's Maverick Virtuoso

By Lance Quinn

"Pure flamenco has never been widespread, but it is the fountain—the basis for all flamenco—and it's always vigilant," says Gerardo Nunez. But Nunez, who at 37 is considered one of the best flamenco guitarists of his generation, is far from a traditionalist. He incorporates jazz, Arabic, and South American flavors into his song forms, employs alternate tunings, and often composes in keys not typically associated with flamenco music (such as *A♭* and *E♭*). Nunez's beautiful, impassioned compositions—as well as his clean, lightning-fast technique—are showcased on *Salome* [Art-Danza], a dance score Nunez wrote and recorded for Madrid's Carmen Cortez Dance Company.

"I know dance very well, as I have played for flamenco dancers and singers since I was very young," says Nunez. "When you play solo, you are thinking only about the composition. But when you play for a dancer, the rhythm is the most important thing. You must be very familiar with the song and the dance. And you must remember that the guitar is taking a supportive role—it must never overshadow the singer or push the dancer."



Nunez with
handmade
Hermanos
Conde guitar.

Most of *Salome*'s tracks were recorded live with guitar, bass, and percussion (palmas and cajon), although string arrangements were added later. But unlike "pure" flamenco recordings, there was a lot of guitar overdubbing, as the soundtrack required difficult octave passages, rapid picado harmonies, and multi-guitar rasgueos. In addition, Nunez used Pro Tools to lengthen (or shorten) passages to accommodate the choreography.

Nunez was born in Jerez de la Frontera—a flamenco center

in Andalucia—and began studying the guitar at age 12. "Where I come from, it's very common for a father to give his son a flamenco guitar," he says. "I studied the old guitarists, such as Nino Ricardo, Sabicas, and Ramon Montoya, and then, in my lifetime, Paco de Lucia and Manolo Sanlucar erupted."

Nunez plays a Hermanos Conde, which is handmade in Madrid with a spruce top and cypress back and sides. The Conde is much lighter than a classical guitar, has lower action,

and according to Nunez, sounds "pleasant and warm and flamenco all at the same time." He uses Labella medium-tension strings, and typically records his Conde with four microphones: a Neumann U87 placed near the soundhole, a U87 set about ten inches from the neck, a U87 positioned over his right shoulder, and an AKG C414 placed about four feet in front of the guitar.

While his virtuosic technique is honed by assiduous practice, Nunez is unusual in that he uses three fingers (index, middle,

GERARDO NUNEZ

and ring) rather than two (index and middle) when playing picado, and also employs his thumb for large string skips. Nunez also shares his falsetas (melodic passages) and technical knowledge at an annual, week-long guitar class for intermediate and advanced players that he teaches in Sanlucar de Barrameda, Spain.

"You must see live flamenco," he says. "It is very different from recordings because it is an expression of *art*. Recordings begin and end in a set time. But for live performances, the guitarist often stretches out and plays longer because the singer can start at any time. It's a *living* music."

A BASIC FLAMENCO GLOSSARY

- Alzapua.** A three-stroke picking technique.
- Apoyando.** Typically played by striking a string with the right-hand index, middle, or ring finger, which then comes to rest on the next lower-pitched string. If the apoyando is played with the thumb, the thumb rests on the next higher-pitched string. A rest stroke.
- Compas.** The basic rhythm. It's a cardinal

sin for a guitarist to play *sin compas*—without time.

Golpe. Tapping the face of the guitar next to the first string—usually with the right ring finger and fingernail—to accent beats or fill in silences between notes.

Parado. Muting ringing strings by damping with the left hand fourth finger.

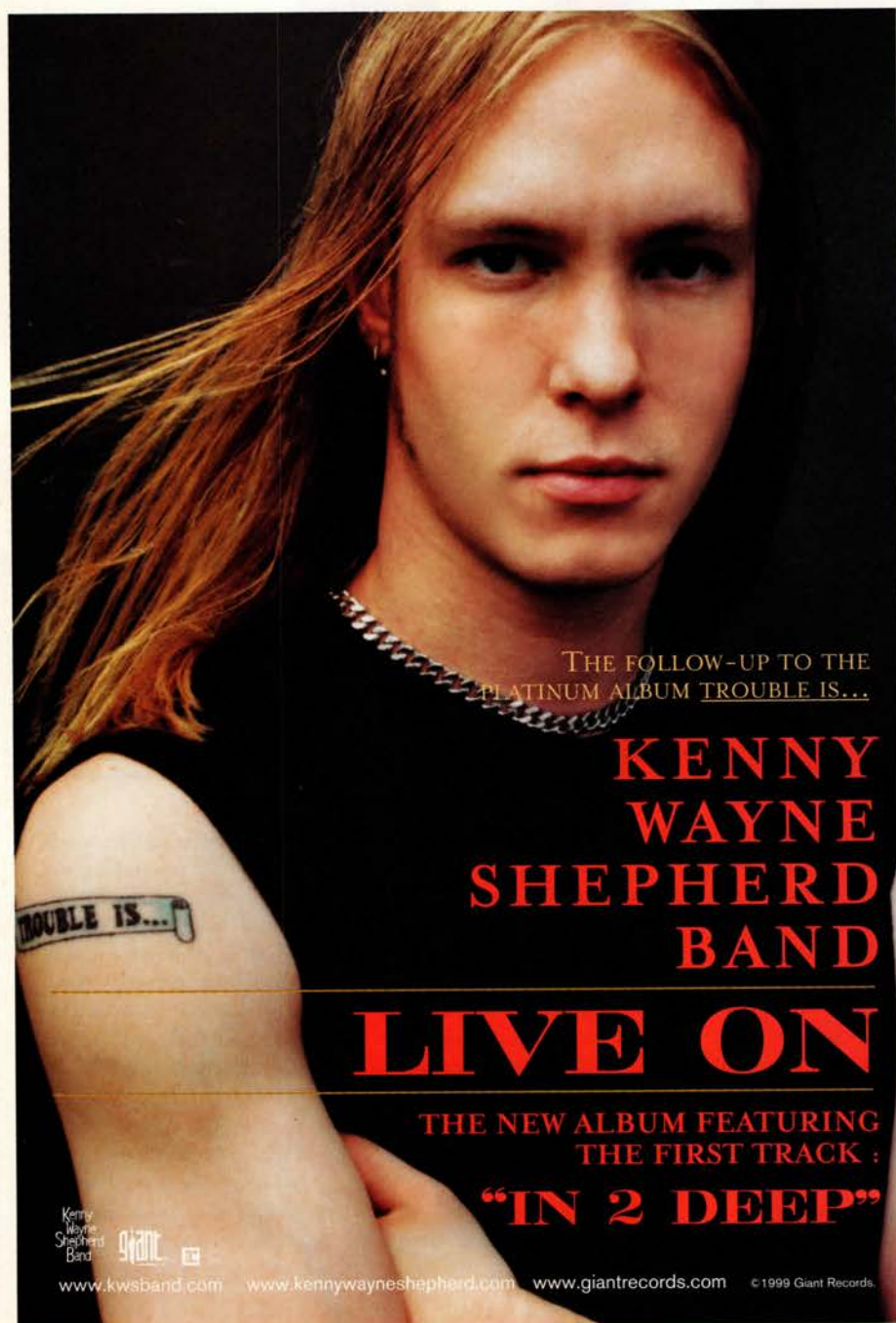
Picado. Single notes played apoyando with alternating index and middle fingers.

Rasgueos. The characteristic flamenco strum, which is typically rolled to produce a drum-like effect. There are many variations of rasgueos.

Tirando. A free stroke with either the index, middle, or ring finger where—after striking a note—the finger does *not* come to rest on a higher or lower string.

Toque. Traditional flamenco song forms that include tangos, bulerias, rumbas, and soleares.

Tremolo. A technique where the thumb plays the melody and the fingers play a counter-melody in a continuous, rolling fashion. A typical tremolo—five notes played within the space of a quarter note—is performed with the thumb leading, followed by a fingerpicking pattern of index, ring, middle, index. —LQ



THE FOLLOW-UP TO THE PLATINUM ALBUM *TROUBLE IS...*

KENNY WAYNE SHEPHERD BAND

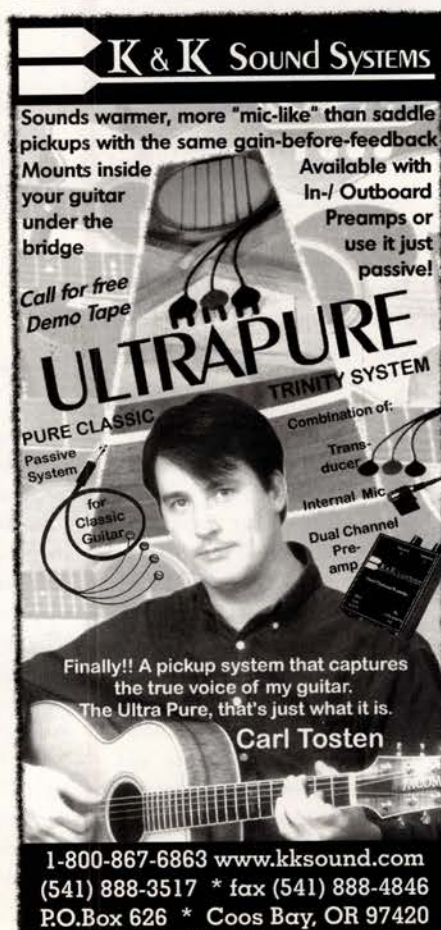
LIVE ON

THE NEW ALBUM FEATURING THE FIRST TRACK:

"IN 2 DEEP"

Kenny Wayne Shepherd Band

www.kwsband.com www.kennywayneshepherd.com www.giantrecords.com ©1999 Giant Records.



K & K SOUND SYSTEMS

Sounds warmer, more "mic-like" than saddle pickups with the same gain-before-feedback

Mounds inside your guitar under the bridge

Available with In-/ Outboard Preamps or use it just passive!

Call for free Demo Tape

ULTRAPURE

TRINITY SYSTEM

PURE CLASSIC

Passive System

Combination of:

- Transducer
- Internal Mic
- Dual Channel Pre-amp

for Classic Guitars

Finally!! A pickup system that captures the true voice of my guitar. The Ultra Pure, that's just what it is.

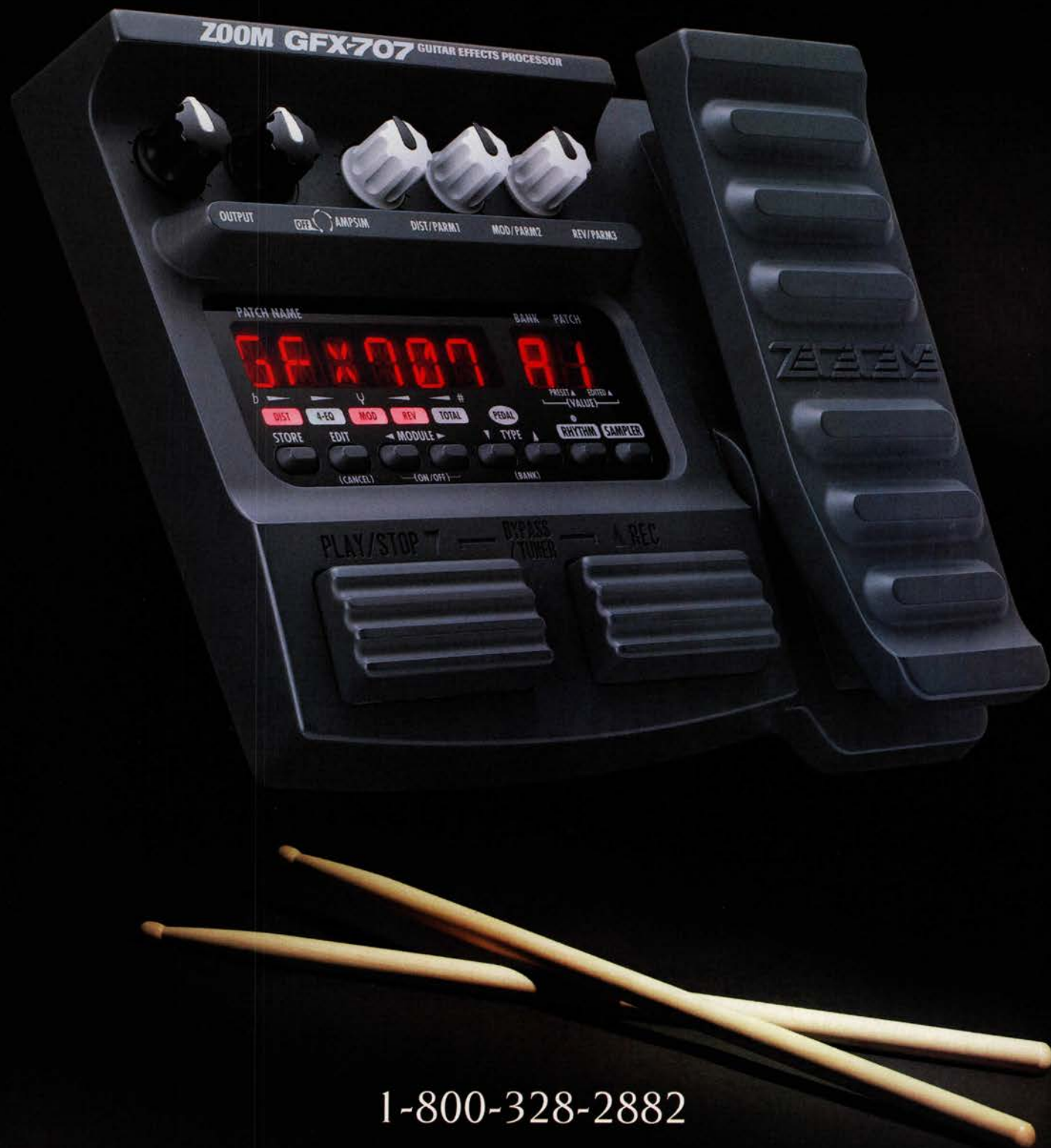
Carl Tosten

1-800-867-6863 www.kksound.com

(541) 888-3517 * fax (541) 888-4846

P.O.Box 626 * Coos Bay, OR 97420

GFX707.



1-800-328-2882

JOE WALSH



Joe Walsh plays Parker. Play one and you'll know why. For the name of an authorized Parker Dealer near you, call (800) 335-0800.

Parker
GUITARS

All Parker Guitars feature incredible electric and acoustic sounds, a patented ultra-fast neck, Sperzel tuning machines and a whole lot more.

©1998 Parker Guitars. For a Parker catalog, send \$2.00 for shipping & handling to Parker Guitars, Dept. JWGP, 316 South Service Rd., Melville, NY 11747-3201.
To receive more information about Parker Guitars via Faxback call: (516) 393-8530, docs# 2001-2006

Royce Campbell

Romancing the Tone

By Adam Levy

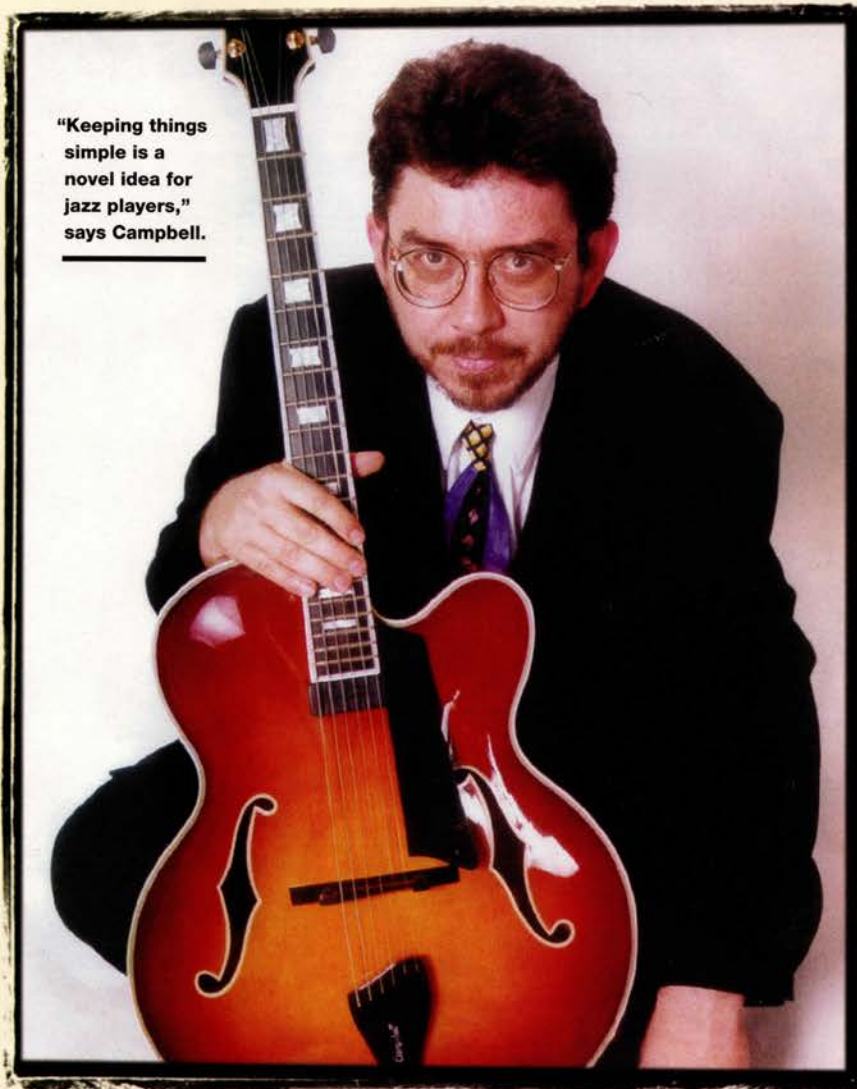
At 47, Royce Campbell hardly qualifies as one of jazz guitar's elder statesmen, but Campbell *does* embody many of the old guard's best values: romantic melodicism, versatility, and a full-flavored tone that comes from the hands (rather than pedals or boutique amps). He learned some of these values from his uncle, Carroll DeKamp—a professional pianist, guitarist, and arranger who wrote charts for the Stan Kenton band, played with Wes Montgomery in the late '50s, and is still arranging professionally. But for the most part, Campbell learned on the job. His tenure as composer Henry Mancini's touring guitarist from 1975-'94 was a particularly educational period.

"Playing with Henry taught me how powerful a simple, melodic composition can be," Campbell relates. "His tunes are uncomplicated, yet so full of emotional content. I keep him in mind when I'm writing, or even when I'm soloing—like, 'Hey, don't be afraid to keep things simple and beautiful.' That's a novel idea for jazz players."

Since Mancini's passing, Campbell—whose latest release is *Royce Campbell with Strings* [Chase Music Group]—has focused on his jazz career. His 6x6 [Evidence] finds him rubbing elbows—and arpeggios—with John Abercrombie, Pat Martino, Bucky Pizzarelli, Dave Stryker, and Larry Coryell. And *Project G-5—A Tribute to Wes Montgomery* [Evidence] boasts a similarly impressive roster: Herb Ellis, Tal Farlow, Jimmy Raney, and Cal Collins.

The idea of playing with such top dogs was twofold: First, it stretched Campbell to play in a variety of styles. (Mixing it up with Abercrombie, for instance, requires different skills than those needed to jam with Bucky Pizzarelli or Tal Farlow.) And second, the projects have endeared Campbell to jazz-guitar fans, who are more willing to buy a disc by someone unfamiliar if it features players they know and love.

"Keeping things simple is a novel idea for jazz players," says Campbell.



And 6x6 shows that, even alongside such heavies such as Martino, Campbell can hold his own. His swinging, in-the-pocket lines are evocative of the early work of Wes Montgomery, his professed main man. While he embellishes Montgomery's classic recipe with his own bluer-than-Wes tinges and an extra measure of romanticism, Campbell admits that his early style mirrored Montgomery's a little *too* closely.

"I had to consciously strive to find my own thing," he says, "or I'd have been completely swallowed up by Wes' tone and phrasing. Not

to mention that it's nearly impossible, on a technical level, to do the things he did. I mean, anyone can play with their thumb, but Wes was using upstrokes *and* downstrokes."

Campbell does use his thumb on ballads for an ultra-smooth tone, but his lines are primarily plectrum driven. He swears by Dunlop 2.0 mm picks, reasoning, "with a heavier pick, you have more control of the tone and articulation." However, he wields his thick-as-a-brick picks with a feather-light touch.

"Many younger players make the mistake

continued on page 45

IT IS EVERY MUSICIAN'S DREAM TO CREATE A LEGACY...

"When I considered having a signature series amp built, there were several important issues that needed to be addressed. First, it had to sound superior to any other amp I'd ever come across and it had to be built to withstand the abuse that a world tour could give it. It also had to be something affordable for most musicians and not just a few privileged ones! It had to have the appearance of class and integrity that reflects the sound. I'm thrilled to say The Legacy is all that I dreamed it could be."

INTRODUCING
THE
LEGACY

Dave Vai


LEGACY

CARVIN
The Professional's Choice...Since 1946

800-854-2235

for sound samples visit carvin.com/vai

AVAILABLE FACTORY DIRECT or at the following Carvin stores:

- San Diego, CA 619-487-8700
- Hollywood, CA 213-851-4200
- Santa Ana, CA 714-558-0655
- Covina, CA 626-815-8787
- Sherman Oaks, CA 818-990-3440



VL100 Legacy 100w Head
C412 with Celestion Greenbacks

VL412 Legacy Single Stack
VL812 Legacy Double Stack
VL212 Legacy 100w Combo

Debbie Davies

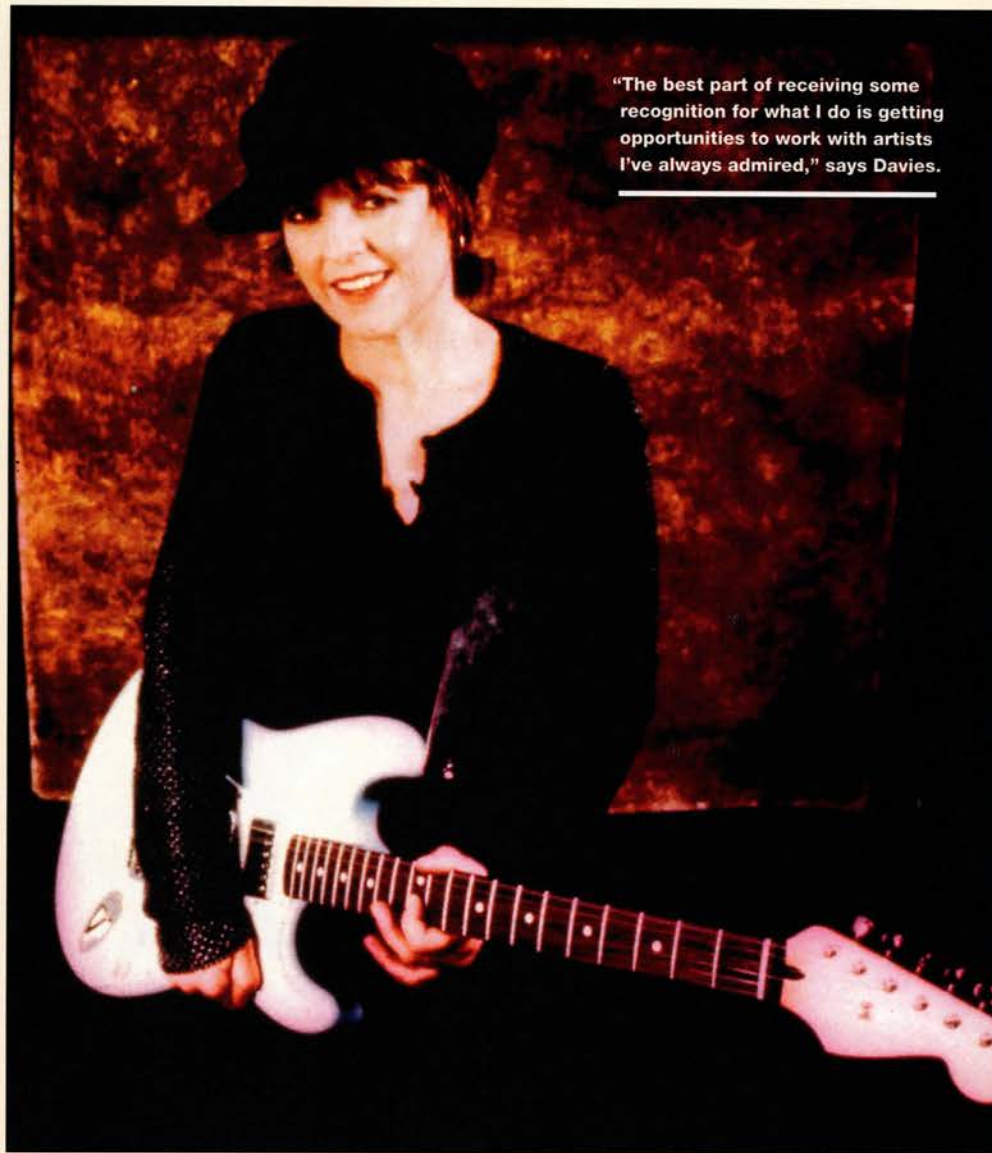
Going for the Vibe with Double Trouble

By Lisa Shariken

I'm at a point in my career where I'm not one of the kids anymore, but I'm too young to be any kind of legend," says Debbie Davies, recipient of the 1997 W.C. Handy Award for Contemporary Blues Female Artist of the Year. "And that's really a hard place to be, because it's a maintenance point where you just keep writing and trying to grow musically."

Growing up on the West Coast, Davies' first major gig came in '85 when she joined Maggie Mayall and the Cadillacs, an all-female R&B group led by the wife of blues legend John Mayall. In '88, Davies was plucked away by Albert Collins, and toured with his Icebreakers for four years before leaving to play with harmonica player Fingers Taylor and to pursue her own ventures.

Davies' first solo album, 1993's *Picture This*, included a guest appearance by Collins, who died of cancer later that year. She credits Collins with helping her make the transition from sideperson to bandleader. "Playing all night long as a frontperson forces you to dig in and create your own style," Davies explains. "That was my biggest evolution



"The best part of receiving some recognition for what I do is getting opportunities to work with artists I've always admired," says Davies.

as a musician, and I picked that up from watching Albert."

On her latest album, *Tales from the Austin Motel* [Shanachie], Davies is joined by drummer Chris Layton and bassist Tommy Shannon—aka Double Trouble—the duo who backed Stevie Ray Vaughan. They first played together at a tribute concert for Vaughan at the House of Blues in Cambridge, Massachusetts,

and Davies hoped she might have the opportunity to work with them again.

"That fantasy came to fruition with this album," she relates. "We recorded the tracks in Austin, and I definitely used the Austin vibe—and my memories of Stevie—as inspiration. But I wasn't trying to emulate Stevie's sound or style, I was playing things my way. After all, I've

worked in Texas a great deal, and I attribute my style to all of those Texas blues players, including Stevie Ray and Jimmie Vaughan, Anson Funderburgh, T. Bone Walker, and Clarence Gate-mouth Brown."

Davies wanted a live, edgy sound for *Tales*, and she knew that Layton and Shannon would put down the right feel. "I made demos of the songs and sent

INTRODUCING A HANDCRAFTED GUITAR THAT IS THE EMBODIMENT OF ANCIENT MYSTERY.

THE NEW YAMAHA COMPASS SERIES IS AN ORIGINAL COLLECTION of handcrafted guitars that explores the horizons of musical expression. You'll uncover the unique mystery and style of ancient Egypt in the new CPX15E.

The CPX15E features beautifully unique aesthetics that combine Egyptian pyramids and crests, realized in Maple and Mahogany, adorning the fingerboard while hieroglyphics in Mahogany, Rosewood, Cypress and Paduk circle the rosette.

Players will appreciate the professional features of this new model, including bound Ebony fingerboard, bound Mahogany neck, solid Sitka Spruce top, and back and sides of Quilted Mahogany. Especially noted are the unique pickup and preamp systems, which blends an adjustable LR Baggs piezo pickup with a condenser mic mounted under the bridge.

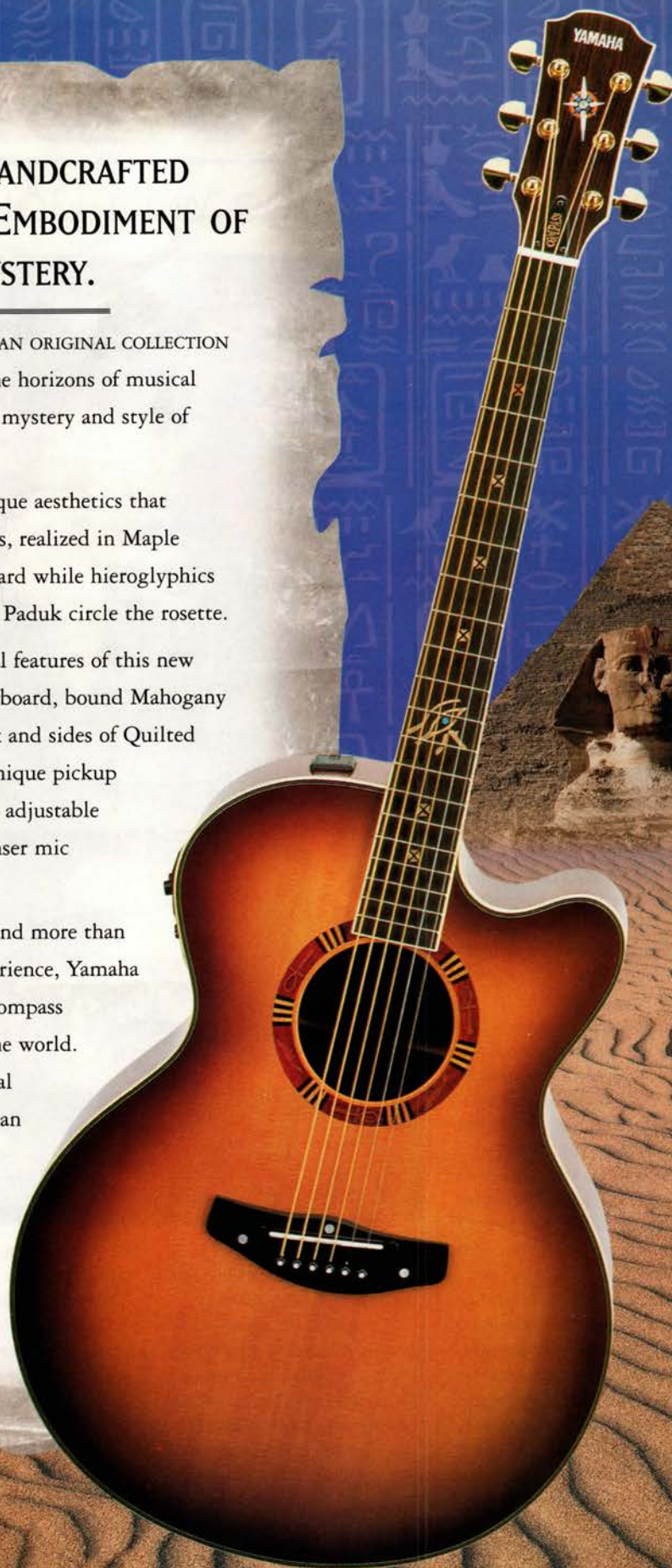
With over 30 years of guitar history and more than 110 years of acoustic instrument experience, Yamaha is uniquely equipped to deliver the Compass Series, the best sounding guitars in the world.

They are your passport to total musical expression. Experience them today at an authorized Yamaha guitar dealer.

Handcrafted
YAMAHA
GUITARS WITH TRADITION

©1999 Yamaha Corporation of America
P.O. Box 6600, Buena Park, CA 90622-6600
800-879-1131 ext.668 for literature
www.yamahaguitars.com

Yamaha is a registered trademark of Yamaha Corporation



DEBBIE DAVIES

them to the guys to use as a road map," she explains. "Then we got together in the studio, worked up the tunes, and cut them right there. We did all of the rhythm tracks live, then I overdubbed my solos and vocals."

The *Tales* sessions were more than just easy, loose, and on the money, however. Playing with a great rhythm section that was burning with vibe and history was tremendously inspirational. "This project was a real boost for me," says Davies. "The blues market can be a really tough nut to crack, and it's certainly not the most lucrative end of the music business. To be a blues musician, the love really has to be there."

ROYCE CAMPBELL

continued from page 41

of striking the strings too hard," he says. "And that actually kills a lot of the sound. You just need to set the string in motion to get the full value of the tone, and let the acoustics of the guitar and the power of the amp do the rest."

To keep his chops in tip-top shape, Campbell does most of his practicing on an Ovation steel-string. "It's much harder to play than my archtop," he explains. "When I can get my technique

continued on page 50

CAMPBELL'S TONE SOUP

For straight-ahead jazz, Campbell's companion is a custom Benedetto archtop with a neck profile contoured to match his favorite old Gibson L-5. He keeps his Benedetto outfitted with Thomastik-Infeld Jazz BeBop Medium Light strings, gauged .013-.053. A Polytone Mini Brute II completes the equation.

On other types of gigs—such as contemporary jazz and R&B dates—he plays a Gibson ES-335 strung slightly lighter (.011-.049), to give his rhythm parts more spank-and-chank and for easier bending. The 335 is usually coupled with a Roland JC-120 amp. A tone purist, Campbell generally shuns the use of effects, but he'll kick in the JC-120's stereo chorus now and then for a little sonic variety.

With Henry Mancini, Campbell first used a Gibson L-5, then switched to an ES-335 so he could better cover some of Mancini's more rockin' charts. Campbell eventually settled on a Strat, which his boss preferred because of its ability to project through 50-piece orchestras. —AL

DEBBIE'S BLUES TOOLS

Guitars: Fender Custom Shop Strat (with '50s Gibson P-90 pickup in the bridge position), Fender Tex-Mex Strat (with '60s Gibson P-90 pickup in the bridge position and a humbucker in the neck position), custom DeCava hollowbody.

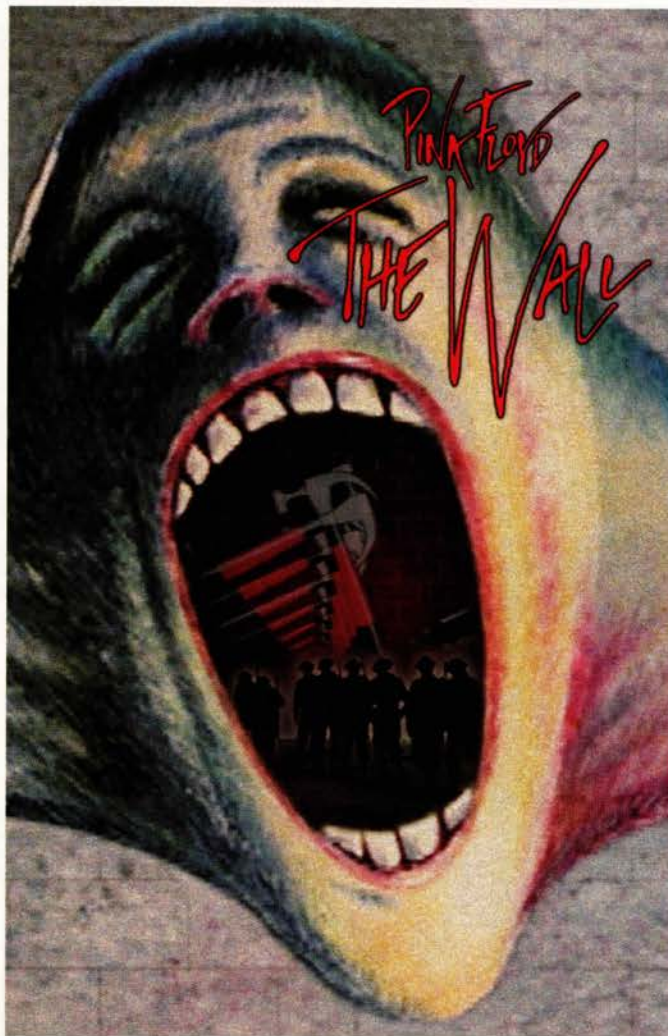
Amps: Fender Bassman Reissue, Victoria 45410T.

Effects: Fender stand-alone reverb unit, Ibanez Tube Screamer, Klon Centaur, Vox wah pedal.

Strings: Dean Markley Blue Steel (gauged .010-.046).

Picks: Gibson teardrop (heavy).

A TRUE SPECTACLE. COMPLETE WITH ENCORES.



DELUXE DVD EDITION

- FEATURING:
- NEW HI DEFINITION TELECINE FILM TRANSFER
 - PREVIOUSLY UNRELEASED FILM FOOTAGE
 - REMASTERED 5.1 DOLBY DIGITAL SOUNDTRACK
 - "THE OTHER SIDE OF THE WALL" - A 25 MINUTE DOCUMENTARY ABOUT THE MAKING OF THE FILM
 - RUNNING COMMENTARY FROM ROGER WATERS & GERALD SCARFE
 - "RETROSPECTIVE" - AN EXCLUSIVE NEW 45 MINUTE DOCUMENTARY OF INTERVIEWS WITH ROGER WATERS, GERALD SCARFE, ALAN PARKER AND MORE
 - ORIGINAL FILM TRAILER AND PRODUCTION STILLS
 - NEWLY DESIGNED INTERACTIVE MENUS
 - SUBTITLED, SCENE/SONG SELECTION, AND SECRET BUTTONS

**IN STORES
NOVEMBER**

Also Available On VHS



Available at

WHEREHOUSEmusic

"COLUMBIA" AND "DVD" REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA. © 1999 SONY MUSIC ENTERTAINMENT INC.

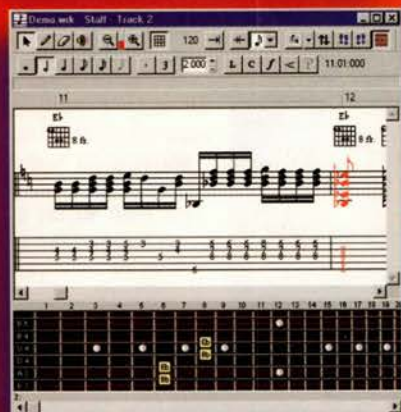
"ALL THIS FOR THE PRICE OF A DECENT STOMPBOX."*

Now the world's only multitrack recording software
for guitar players is even more powerful.

Introducing **Cakewalk® Guitar Studio™ 2**, now with more tracks, more real-time effects, a new TAB display, and other cool stuff. It's everything you need to turn your PC into a multitrack project studio. Best of all, it works with any guitar.



Now record and mix up to 16 tracks of digital audio along with MIDI tracks. Record with any guitar, MIDI instrument, or microphone. Add up to 16 simultaneous real-time effects, like chorus, reverb, even vintage amp simulation. Expand your effects arsenal as needed with DirectX-compatible audio plug-ins.

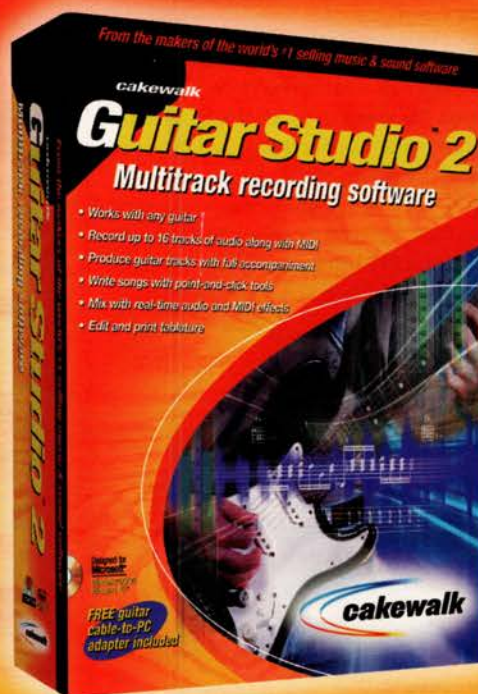


Edit and print guitar tablature along with notation and chord grids. The synchronized fretboard lets you write songs by pointing and clicking on the strings. Or plug in any MIDI instrument, and the fretboard displays the fingering while you play or record.

For practicing and teaching, just load and play any MIDI file and view the fingering in real-time. Even slow down the tempo to learn new parts. Includes major, minor and pentatonic practice scales.



With the new Session Drummer™ plug-in, just point and click to create and arrange drum tracks on the fly. Use it in real-time as a drum machine, or off-line to arrange and save drum tracks as part of your project file.



**"It's the best thing to happen to
guitar players in the last 20 years."**

—Jimmy Bruno, Jazz Guitar Virtuoso

Guitar Studio 2 is only \$199

(estimated street price), and is available
at music and computer stores everywhere.
For more details visit www.cakewalk.com,
or call 888-CAKEWALK
(617-441-7870 outside U.S.).

cakewalk

Ear Candy

L7

“Our basic trip is distortion,” says L7 guitarist Donita Sparks, “but we always feel free to throw in something fresh, strange, or goofy.” On *Slap-Happy* [Wax Tadpole/Bong Load], the inaugural release from L7’s own label (after stints with indies and majors), Sparks and co-guitarist Suzi Gardner mingle bleeps, bleeps, quacks, and other noises with a fuzz palette that ranges from big and ballsy to thin and spitty. Depending on the song, the duo’s distorted tones can sweep from ’70s glam to ’90s grunge to a “Black Sabbath

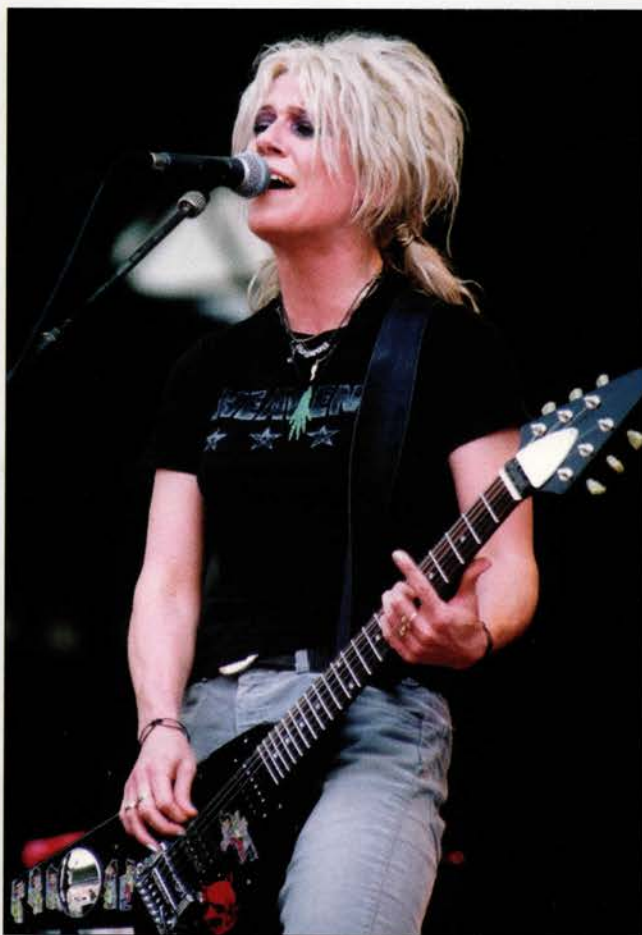
meets Hole” hybrid. But whatever the fuzz *flavor* might be, it’s not the result of a pedal plugged into a cranked amp.

“A distortion pedal through a Marshall sounds like crap,” says Sparks. “The tone is always real scratchy—not beefy at all. It’s like the distortion of the Marshall cancels out the pedal. It’s best to run fuzz pedals through a Fender and keep the amp’s tone clean.”

Sparks plugs an Epiphone Flying V or MDX Custom Flying V (“I’ve always played Flying Vs—they look hilarious and sound right for our music”) into a ’65 50-watt Fender Bassman



“Many of the players down there came from the Western swing tradition, where a guitarist would only get a short lead break,” says expatriate Texan Jackie King, explaining the “Texas touch.” “And as they only got one shot to get it right, they tended to play in the pocket.”



“I love players like Dick Dale and Link Wray,” says L7’s Donita Sparks, “so I tend to play leads you can sing in your head. I like melodic ditties.”

head and Hiwatt 4x12 cabinet. Although she uses a Maestro Fuzz and other vintage stompboxes in the studio, Sparks opts for Boss HM-3 Hyper Metal, FZ-3 Fuzz, and GE-7 Graphic EQ pedals on the road.

“We’re not the best players in the world,” she admits, “but we go for the soul—it’s all about the songs and spirit, rather than technical expertise. I mean, a lot of talented guitarists just don’t rock me. And while I respect players who can play, there’s something to be said for bands like us who rock as a unit. There

may not be an amazing player in the lineup, but the *band* is a contender.” —MICHAEL MOLEND

Jackie King

Jackie King’s style can be described as “Tex-Wes”—a convergence of jazz melodicism and the fat-yet-bright tone associated with Lone Star bluesmen. And on his latest disc, *Moon Magic* [Indigo Moon], the San Antonio native (who now resides in the San Francisco area) bases his surprising melodic passages on a novel harmonic

THE LES PAUL ELEGANT

Don't let the name fool you

COMPOUND RADIUS FINGERBOARD

Made from AAA Ebony, the compound radius fingerboard allows easier fingering and playability, while reducing fret buzz and loss of sustain

AMPLE BINDING

Cream single-ply binding on the top and the fingerboard

ABALONE TRAPEZOID INLAYS

The finest black pearl is used for the ultimate in lasting beauty and exquisite feel.

AAA FIGURED TOP

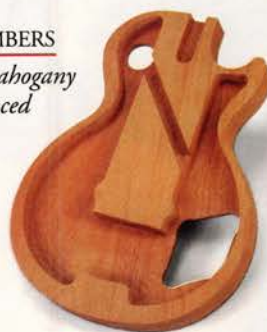
Available in one of five finishes: Antique Natural, Firemist, Butterscotch, Cherry Sunburst or Tobacco Burst

CLASSIC NICKEL HARDWARE

Including two '57 Classic Humbuckers for that famous Les Paul tone

DYNAMIC SOUND CHAMBERS

routed into the one-piece mahogany back, providing more balanced tone and a significant reduction in weight



This is truly a player's guitar. The Les Paul Elegant takes the graceful Les Paul cutaway design to a new level. Loaded with features aimed at improved playability, the Les Paul Elegant is the Custom Collection's premier figured-top guitar.

At Gibson's Custom, Art & Historic Division a select group of artisans carry on the company's century-old tradition of creating exquisite, investment-quality instruments. These guitars boldly reflect the highest standards of imaginative design and masterful craftsmanship.

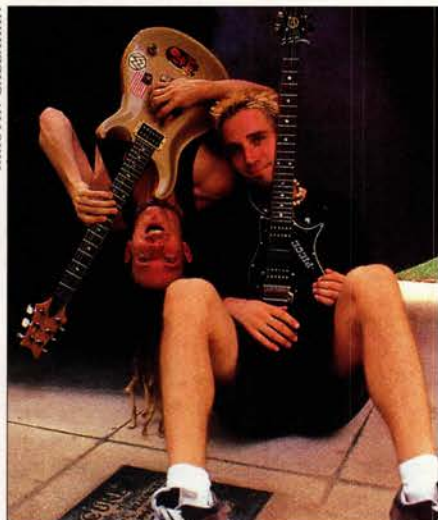
To receive a copy of The Custom Collection Catalog and find the dealer nearest you, call 1-800-4GIBSON or visit our website at www.gibson.com.



The World's Finest Guitars

EAR CANDY

KRISTIN CALLAHAN



"I always keep my mids at 5, highs at 6, and bass all the way up," says Jimi HaHa (upside down) of Jimmie's Chicken Shack. "I crank the bass just because it sounds fun."

approach—the "Triune" system.

"It takes the three basic elements of harmony—major, minor, and dominant—and shows their cross-relationships and how they can be used interchangeably," explains King. "For example, when improvising over a G7 chord, you can focus on the dominant G tonality, and you can also draw melodies from the tonalities of F major and D minor. It works because there are plenty of common tones between the three tonal centers, but each tonality emphasizes notes that have a slightly different effect."

While his approach to soloing is somewhat unique, King's gear choices are fairly conventional jazz tools: a 1975 Gibson Byrdland and 4x10 Fender Blues DeVille. "Ever since I first started playing," he says, "I've loved the classic Gibson guitar and Fender amp combination."

All the tunes on *Moon Magic* feature "moon" in the title ("Moon River," "Fly Me to the Moon," and so on). Originally, the lunar concept was simply to create a unified theme for the record, but as King began compiling tunes, he realized that scores of guitarists have been stricken with moon fever.

"It just so happens that a lot of standards with 'moon' in the title have been big, influential jazz guitar records," he says. "Records such as Johnny Smith's 'Moonlight in Vermont' and Wes Montgomery's 'East of the Sun, West of the Moon' made a big impact on me, so recording them was like going into sacred territory. The trick was to make each song a personal statement, rather than trying to out-Wes Wes, or replicate what he did."

King also included his take on Les Paul's "How High the Moon." "When I was a kid," King recalls, "I didn't realize that Les had recorded

that tune at different tape speeds, and that he never actually played all that fast stuff in real time." King met Paul years later, and when the elder guitarist broke the news to King that the track was more a product of his studio wizardry than his fretboard prowess, it was too late—King had already learned all of Paul's licks note-for-note. "I chalked that up to a growing experience," he says.

—ADAM LEVY

Jimmie's Chicken Shack

Although guitarist Jimi HaHa handles most of the songwriting for Jimmie's Chicken Shack, he counts on co-guitarist Double D, bassist Lemon, and drummer

Sipple for the band's hook-driven interplay. The group's almost psychic approach to songcraft was demonstrated during the recording of its recent CD, *Bring Your Own Stereo* [Island/Rocket].

"I walked into the house where we were rehearsing and Jimi was upstairs doing this Lydian thing," remembers Double D. "I set up my guitar and was playing these crazy tremolo and whammy sounds when Jimi came running down yelling, 'Don't stop!' We starting playing the parts we were messing with together, and just looked at each other and said, 'Yeah! This is working!' That's how we wrote 'Face It.'"

The creative synergy between the guitarists is intensified by the fact that Double D's rock chops complement HaHa's reggae stylings. "Jimi

ZZ TOP

THE NEW ALBUM

FEATURING
FEARLESS BOOGIE
36-22-36
POKE CHOP SANDWICH

WWW.ZZTOP.COM

They're still bad and they're
still worldwide... catch ZZ Top
on their world tour starting now
and into the new millennium.

AVAILABLE AT **hastings**

PRODUCED BY BILLY F GIBBONS & LONE WOLF PRODUCTION COMPANY

ZZ TOP® AND THE ZZ TOP® LOGO ARE REGISTERED TRADEMARKS. ALL RIGHTS RESERVED. UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS. • THE RCA RECORDS LABEL IS A UNIT OF BMG ENTERTAINMENT • TMKIS® REGISTERED • MARCA(S) REGISTRADA(S) • GENERAL ELECTRIC CO., USA • BMG LOGO IS A TRADEMARK OF BMG MUSIC • © 1999 LONE WOLF PRODUCTION COMPANY.

Expression

Alternate slide playing with chords.



Rotatable slide (DRS1)
Heavy gauge stainless steel

Precision

No springs attached!



Capo (DRC1A)

Get the **Bird of Paradise®**
mechanical advantage.

At your music dealer
visit our website - www.birdcapo.com
or phone 800-381-7089.
digital revolution, inc.
Box 10741 Rochester NY 14610 USA

EAR CANDY

has a crunchy, grindy sound, but it's not in his character to come across as a rocker or metal-head," says Double D. "He always plays on the upbeat, so I try to play right on the *one*. Then his up parts feel even more 'up.'"

"And our drummer always hears the downbeat in a different place than I do," adds HaHa, "so that *really* makes my parts seem more reggae or ska oriented."

HaHa and Double D play PRS EGs and semi-hollowbody McCartys strung with D'Addario .011s. (Double D also owns a Gibson Les Paul.) HaHa plugs into a 100-watt Soldano Decatone, and Double D uses a Soldano 50-watt Hot Rod 50+. Both heads go through 4x12 Soldano cabinets. In the studio, HaHa plays acoustic parts with his mom's Yamaha FG-75.

While HaHa limits his effects to a Boss PH-2 Super Phaser and DD-3 Digital Delay, Double D is constantly looking for weird sounds. When his pedalboard was stolen after a gig, he found the Boss GT-5 floor unit to be an amazing replacement. The multi-effector has already inspired more than its share of licks—such as the drag-racing slide sound on the song "Ooh."

"I fade in a low-octave effect to get that breathy kind of 'hhhho' underneath everything," Double D explains. "On the record, I pulled the

slide past the nut to get a little bit of a clang going on, too. I always do everything I can to exaggerate the point—to turn a part into a real cool gimmick or gag."

—KYLE SWENSON ■

ROYCE CAMPBELL

continued from page 45

to feel solid on the Ovation, the Benedetto is a breeze. It's like baseball players who warm up with two bats so that when they're at home plate swinging just one, it feels nice and easy."

Campbell offers two more points of advice to budding jazzers. First, he says, focus on repertoire, not just technique. "I've had people come to me for lessons who knew their scales and chord voicings all up and down the neck, but couldn't play a single tune all the way through from beginning to end," he says. "What do think you're going to actually use on a gig, scales or tunes?"

He also advises players to cultivate versatility. "Because of the sheer range of Mancini's compositions, I was playing jazz, marches, rock, and classical-type things," explains Campbell. "But to be a professional player, you must have that level of flexibility on tap. Very few guys can be specialists. If you *do* decide to do one thing, you'd better do it awfully damn well." ■

VOX

Mark Linkous of Sparklehorse kicks back with his Top Boost AC30.

VOX

©1999 Vox, 316 South Service Road, Melville, NY 11747-3201
For more info via faxback call: (516) 393-8530 doc# 1401.

Photo by Danny Clinch

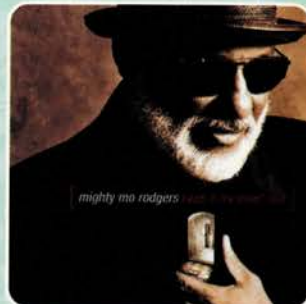


BLUE THUMB®
RECORDS

NO TWO THUMBPRINTS ARE ALIKE....

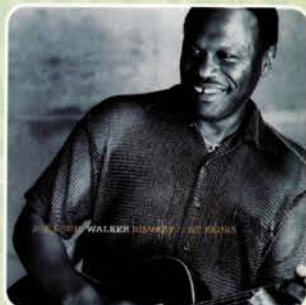
MIGHTY MO RODGERS *Blues Is My Wailin' Wall*

Billboard magazine's Chris Morris raves about Mighty Mo Rodgers and his Blue Thumb debut, *Blues Is My Wailin' Wall*: "True blues originals are hard to come by... get prepared to be flat-out blown away by his striking conceptions. A revelation."



JOE LOUIS WALKER *Silvertone Blues*

Guitarist-vocalist Joe Louis Walker returns to his roots on *Silvertone Blues* — classic toe-tappin' blues at its finest.



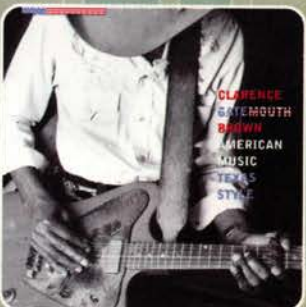
LUCKY PETERSON *Lucky Peterson*

Lucky Peterson unleashes his trademark brew of soul-infused blues, gospel, country, funk, and R&B on this self-titled collection of delicious grooves!



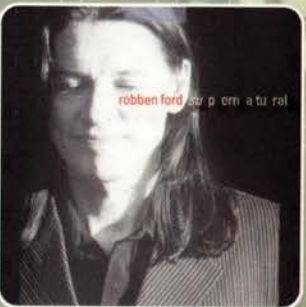
CLARENCE "GATEMOUTH" BROWN *American Music, Texas Style*

Jump, jive & wail to big-band swing from guitarist, bandleader Clarence "Gatemouth" Brown and Gate's Big Band Express on *American Music, Texas Style*!



ROBBEN FORD *Supernatural*

Supernatural is a powerful fusion of pop, rock, R&B, and roots blues, couched in Robben Ford's passionate vocals, soulful grooves, evocative lyrics, and virtuosic guitarism.



FREE BLUE THUMB PRIZES!

ENTER TO WIN A FREE 5-TRACK BLUE THUMB
CD SAMPLER OR A BLUE THUMB T-SHIRT!

FOR ENTRY AND SWEEPSTAKES RULES VISIT US AT
www.bluethumb.com

SWEEPSTAKES RUNS OCTOBER 11–NOVEMBER 14, 1999

THE VERVEMUSICGROUP

©1999 BRP Records, Inc. A Universal Music Company

electro-h



BIG MUFF PI

The pedal that started it all! The distortion countless musicians such as Hendrix and Santana relied on for its rich, creamy, violin-like sustain. A timeless piece, the Big Muff has been defining the sound of rock guitar for the past 30 years. From Pink Floyd to the Chemical Brothers to Korn, everyone wants a piece of the 'Pi'!



SMALL STONE

The most popular phase shifter of all time reincarnated! The Smashing Pumpkins rely on the tone of the 'Stone' so heavily, they taped one to their guitar. After hearing its full-bodied, three-dimensional phasing, you won't let yours out of sight either! From slow, milky swells to vibrant warbles, the Small Stone captures it all!



BASSBALLS

Back by popular demand! One of the most sought-after units in the Electro-Harmonix line, Bassballs is available again! Bassballs' twin dynamic filters track picking dynamics at slightly different frequencies, creating shifting peaks and notches that simulate human speech! Distortion mode further emphasizes vowel-like overtones and dynamic responsiveness, making Bassballs the ideal accessory for Bass or Guitar.



STEREO POLYCHORUS

The final word in chorus pedals! The much anticipated reissue of the classic E-H pedal that Kurt Cobain and Adrian Belew relied on to create their signature sounds but now in Stereo and with an improved signal-to-noise ratio. The Stereo Polychorus provides the lushest stereo chorus, rich, chiming flange and the over the edge effects that made this versatile pedal legendary.



DELUXE ELECTRIC MISTRESS

The ultimate Flanger! The Electric Mistress' array of critically notched and tuned filters gracefully sweep the sound spectrum, creating shimmering, ethereal passages that are truly out of this world. Exclusive "Filter Matrix" mode disengages the automatic sweep, allowing manual positioning of the filter bank to achieve chime-like metallic tones and other unique effects.



FREQUENCY ANALYZER

Ring Modulator! One of the most sophisticated and unusual effects in the Electro-Harmonix line, the Frequency Analyzer, used by Devo and others, adds moving harmonies to the original note while controllable high order filters reduce cross product distortion. From tunable three-voice harmony to anarchic microtonal sounds, the Frequency Analyzer is an esoteric accessory for all instruments.

armonix



STEREO MEMORY MAN

True Stereo Chorus! Dual outputs, 90 degrees out of phase with each other, provide ultra lush "phased" chorus with remarkable clarity and depth as well as 300ms of the warm, clean analog delay the Memory Man line is famous for. Slapback echo, controlled feedback and "bathtub" reverb are some of the other effects this versatile unit affords.



Q-TRON

Improve your Groove! The Electro-Harmonix Q-Tron – the phattest, funkier envelope filter ever made! Features like switchable Boost and Filter Mix mode allow for an unlimited supply of all-new auto-wah effects that drip with attitude. Increased frequency response and improved signal-to-noise ratio make the Q-Tron perfect for use with any instrument. Bootsy Collins and George Clinton already have theirs – How about you?



MICRO SYNTHESIZER

Analog synth for guitar. From the classic vintage sounds of the great early Moog™ synthesizer to wild custom creations, the Micro Synthesizer for Guitar lets the player create those fat analog synthesizer sounds heard on records by everyone from George Clinton to the Police to the Chemical Brothers. The compact layout of ten slider controls lets the sonically adventurous guitarist dial in a virtually limitless array of analog synthesizer sounds.



DELUXE MEMORY MAN

Experience the warmth of analog! Nothing can compare to the organic sound of analog delay, and no one does analog like the Deluxe Memory Man! Up to 550ms of vibrant echo that rivals tape delay; lush, spatial chorus and haunting vibrato are just a few of the treats in the Memory man's sonic schmorgasbord! Analog warmth that renders digital delay obsolete – the Deluxe Memory Man echo with chorus/vibrato!



Q-TRON+

The ultimate envelope follower! Same as the original Q-Tron but with added Effects Loop and Attack Response Switch. The Effects Loop lets you place an additional effect between the Q-Tron+'s preamp and filter section without changing the envelope drive. The added Response Switch lets the player choose between a slow, smooth, vowel-like attack and the fast, snaked response of the original Q-Tron.



BASS MICRO SYNTHESIZER

Analog synth for bass. The Bass Micro Synthesizer has the same features as the famed Micro Synthesizer but with a filter sweep range tailored for bass guitar.



electro-harmonix

16, 20 or 24 bits, no matter how fine you chop, soulful guitarists feel the irregularities of digitally processed sound. That's why countless musicians rely on the flowing warmth of Electro-Harmonix analog effects. Available at leading music stores throughout the world.

Fax: 212.529.0486

www.ehx.com

info@ehx.com

STEVE

B Y M A T T B L A C K E T T

The Seeker

BALANCES

PASSION,

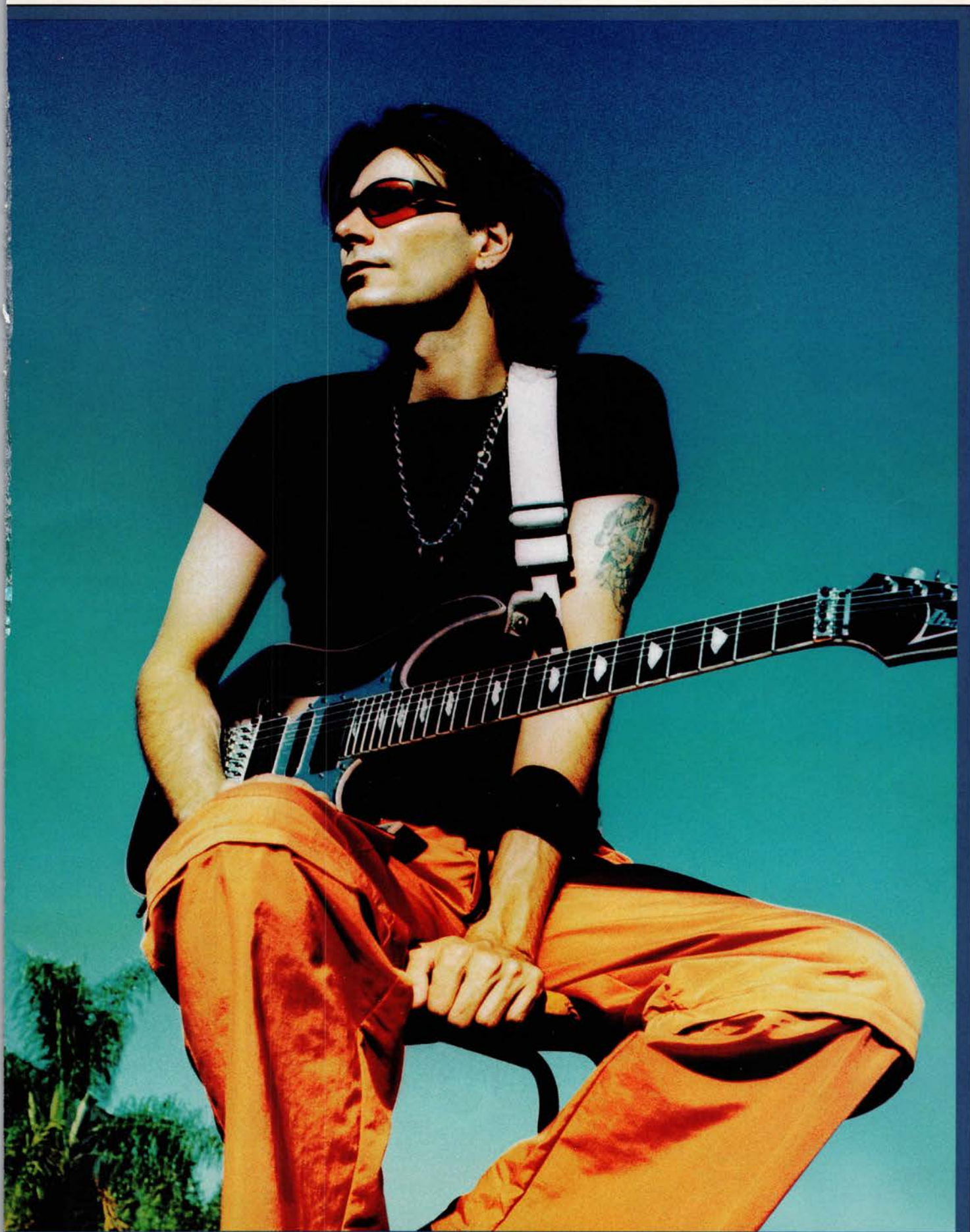


Steve Vai is not intimidated easily. This, after all, is the guy who astounded Frank Zappa at the ripe old age of 18, followed Yngwie Malmsteen in Alcatraz, and was the first guitarist to play with David Lee Roth after Eddie Van Halen. He also

TECHNIQUE, AND SCHIZOPHRENIA

Photograph by Neil Zlozower





G&L ASAT "Junior"

"I found the G&L ASAT Junior to be a finely crafted and cosmetically beautiful instrument. Very capable of a variety of tones, including the traditional ASAT clean tones as well as the surprisingly chunky crunch tones.

The guitar feels very comfortable and well balanced in my hands and the playability is superb."

- Trent Salter, Musician's Hotline

ASAT Junior

Semi-Hollow mahogany body

Mahogany neck with ebony fingerboard

G&L patented Magnetic Field Design single coil pickups

Stop bar tail piece

Limited Edition of 250



Sales Office: 5381 Production Drive

Huntington Beach • California 92649

Phone (714) 897-6766 • Fax (714) 896-0736

<http://www.glguitars.com>

G&L is not associated with Fender Musical Instrument Corporation



The Seeker

raised the bar for instrumental rock to dizzying heights, and single-handedly established the 7-string guitar as a viable (pun intended) rock instrument. And for all this, many players deride him as a poster boy for '80s shred excess.

Does Vai overplay? Sure. But busting Steve Vai for playing too much is like faulting Mark McGwire for hitting too many home runs. People who dismiss Vai as a billion-note shred-head are definitely missing the point. Closer scrutiny reveals a master of the instrument with a vast knowledge of theory, and unparalleled arranging and transcribing chops.

Vai's latest release, *The Ultra Zone* [Epic], is as full of contradictions as the man himself: emotional and gutsy, yet polished and carefully orchestrated; funny and wacky, but at the same time serious and brooding.

The Vai Zone

Vai has been known to take some pretty extreme measures to prepare for an album. To gear up for one track on his classic *Passion and Warfare*, he didn't eat for four days and cut the part with blood clots under his fingertips. To get into the zone for *The Ultra Zone*, Vai created a loop of the backing tracks for the song "Windows to the Soul" and played over it 15 hours a day for three days.

"It all starts in the mind," he says. "I wanted to see if I could bring my mind into certain emotional states. I would focus on an emotion—like tenderness—and try to touch the instrument as softly as I could and still get the notes out. If you can stay focused, it gets easier to feel what you're trying to express. That's how I coined the phrase the 'Ultra Zone.' It's a frame of mind where there are no distractions."

However, the path to *The Ultra Zone* was rife with distractions. "I started working on this album during the *Fire Garden* tour," he explains. "Around that time, I also put together



NO DESIRE

"I HAVE

TO COLLECT VINTAGE GUITARS. I BOUGHT A VINTAGE STRAT ONCE AND IT GOT STOLEN WITHIN A WEEK."

the *Merry Axemas* records; did the G3 tour, record, and video; put out *Flex-able Leftovers*; and compiled a 10-CD box set. And while I was chipping away at *The Ultra Zone*, my father passed away. All these things shaped this album. I tried to bring everything together in some kind of cohesive fashion, but the material was all over the place. In a way, my whole life

The Seeker

was the preparation for this album."

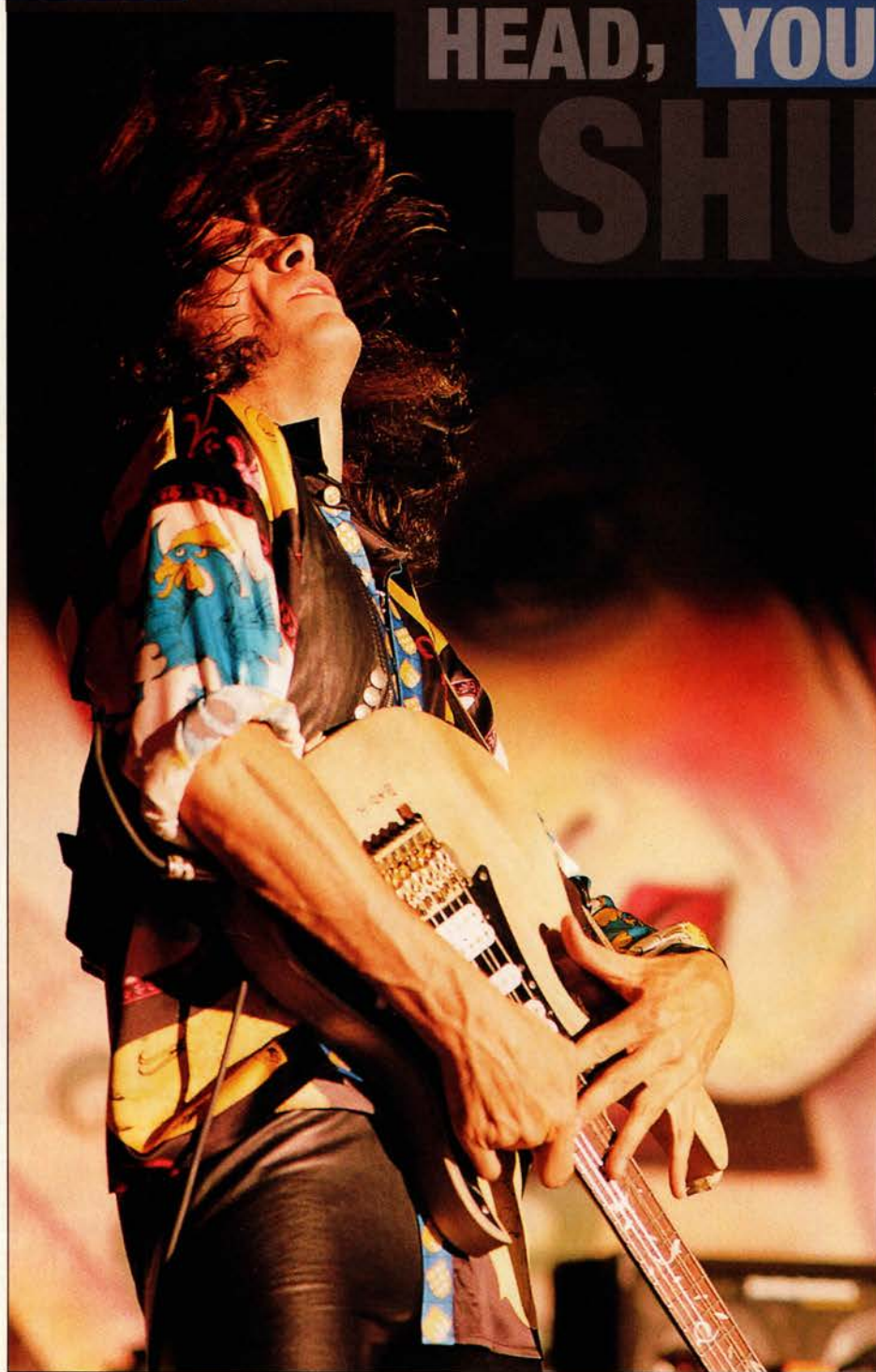
Most of *The Ultra Zone* was recorded to analog tape on Vai's Studer 827 and 800 model 24-track decks. Some songs (such as "The Blood and

Tears") were tracked in his backyard studio which boasts a Neve board and an analog 3M multitrack.

"I always record to analog tape," he says. "I don't like what digital does to the sound. It sterilizes it. The lows are a little too tight, and the upper end can be harsh. It's not necessarily something you hear right away, but you can feel it. Digital just feels impersonal to me."

However, many of the album's sonic twists and turns suggest a few spins inside a digital-audio workstation. "There is a lot of editing," Vai admits, "because I get carried away and have to edit stuff out. But most of the edits were razor cuts on analog tape. Only if I needed to do something that *couldn't* be done in the analog world did I use a hard-disk system."

"TO HEAR SOMETHING IN YOUR HEAD, YOU'VE GOT TO SHUT UP FIRST."



Creative Schisms

Much of Vai's magic comes from his ingenious juxtaposition of disparate elements and emotions. "I prefer to start from the emotional side of things, rather than the mechanical," he says. "That's why I don't really come up with melodies by noodling. It's possible to write great melodies that way, but I'd rather hear it in my head first. But when we create, we tend to go to parts of our psyche that we're attracted to. For some people, that means politics or race cars or whatever. I'm sort of a seeker. I'm always questing for spiritual balance. On the other hand, I've got this intense technical ability, and my brain always seems to marry the two together."

Vai's duality extends beyond technique and spirituality to also embrace the serious and the comical. "I'm serious about my music, but all of my records have at least one element of cornball to them," he says. "The song 'Lucky Charms' on the new album is as corny as it gets. With those munchkin voices, it's the Wizard of Oz all over again. I wanted to write a funny little song for my kids, but it just so happened that the tune had all these odd meters and grooves. To me, it doesn't seem like a contradiction to have all those elements in the same song."

Learning Curves

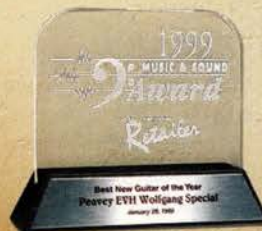
From the xeroxed guitar lessons he used to mail from his house, to his out-of-this-world *GP* column, "Martian Love Secrets," Vai has always



Eddie Van Halen
Breaking The Rules.

EVH™

wolfgang®
SPECIAL



Best New Guitar of the Year

Music and Sound Retailer
Best New Guitar of 1998*



Editors' Pick

Guitar Player
Editors' Pick Award †



Product of the Year

Music and Sound Retailer
Product of the Year for 1998*

**The
Wolfgang® Special.
And, yes, it is.
Very!**

* The Music Awards are copyright
of Testa Communications and
Music and Sound Retailer.

† The Editor's Pick Award is copyright
of Guitar Player magazine.

VISIT US ON THE WEB www.peavey.com

Peavey Electronics Corporation • 711 A Street • Meridian, MS 39301 • U.S.A. • (801) 483-5385 • Fax (801) 486-1278

Peavey Europe • Great Fields Road • Oakley Way • CORY • Northants NN18 8ET • England • Tel: +44 (0) 1536 461234 • Fax: +44 (0) 1536 747222 • ©1999



PEAVEY

The Seeker

approached teaching enthusiastically, but he also remains an avid student of the guitar. Not surprisingly, he has very definite ideas on what it takes to excel at both pursuits.

"The most important thing a teacher needs is a respect for the student," he says. "Teachers also need to assess the goals and desires of their students and help them achieve them. As far as being a good student, first and foremost you need to have a love for the instrument. Once you've got that, you need to pick a goal and slowly and methodically work toward it. If that goal is to play a Limp Bizkit song, great. Find an instructor to help you learn that. If, on the other hand, your goal is to be a devastating, virtuoso guitarist, then you have a different set of priorities. But the way you achieve them is the same: through love and respect for your instrument."

Vai on the '80s

Few guitarists are better qualified to expound on rock guitar's most despised decade than Vai. His flamboyant, high-profile gigs with Roth and Whitesnake inspired thousands of would-be shredders, who in turn incited the backlash that gave

Vai Talks Tech

"I'm still bringing Ibanez guitars on the road because there's nothing else I'd consider playing," says Vai. "I'll bring a 7-string, a few JEM 6-strings, a great Strat-style guitar Ibanez made for me, and that ridiculous-looking, heart-shaped, triple-neck guitar that I play on 'Fever Dream.' I plug my guitar into a Morley Bad Horsie wah, then into a Boss DS-1 Distortion—that's the fattest distortion box for my taste. From there I go into a volume pedal, then a DigiTech Whammy pedal, then into a Carvin Legacy amp. I connect my rack—which contains an Eventide H3000 Ultra-Harmonizer, two Roland SDE-3000s, and t.c. electronic G-Force and Fireworx units—to the Legacy's effects send, and run the rack output into another Legacy to get a stereo sound. I have *another* Legacy set up for the third neck of the heart guitar. I also have a little D.I. rig for my Carvin acoustic-electric, a custom Taylor, and maybe a sitar. Finally, I'll have a separate rig set up for guests. For this album's tour, I want to pull people out of the audience to jam. And I never know if there's some Rocky Balboa-type out there who will get up and kick my ass!"

rise to bands such as Nirvana and Soundgarden.

"Every genre has its pros and cons," he maintains. "In the '80s, I think there was good music and there was hack music—just like there is now. I'm thrilled that I got to participate in those extravaganzas, though, because they were great. With David Lee Roth, I got to play my ass off every night to 20,000 people, and I'm never going to complain about that.

"People love to get down on chops in the '80s, but that's how I always wanted my playing to be—fast, accurate, and dazzling. I still love

to see my fingers flying all over the neck. It's really cool. Being an accomplished guitar player has *unbelievable* rewards. It's an honor, it's a pleasure, and it's a liberation. I'm not about to stop doing it because the world doesn't think it's cool right now, so I feel very fortunate for the support I *do* get from my fans. I'd never say that what I do is better than what someone else does, but I am capable of doing a couple of unique things and, thankfully, my fans still like it. I don't plan on changing the world. But trust me—I wake up every morning grateful for my niche!"

Re-Vai-talizing the Common Scale

The good news is, Steve Vai is human. He makes mistakes. The bad news is, he makes cooler, funkier mistakes than

most mere mortals. And when he gets warmed up and nails a part, he's as breathtakingly awesome as you've always feared.

Busting out licks on an acoustic-electric, Vai's mission was to take something commonplace—in this case the lowly

Am pentatonic scale—and make it uncommon. "To avoid creative ruts and clichéd licks, you've got to force yourself to not run scales straight up and down," he says. "So what I'll do is take two non-adjacent strings and only play on those for a while. If I do that long enough, I'll come up with something like this." (Ex. 1—The staccato open *A* on the first beat of each measure is the only note not played on the *G* and *E* strings.)

Exploring further, Vai morphs the *Am* pentatonic scale into the *A* Dorian mode by adding the major 6 (*F#*) and his beloved major 9 (*B*) to the fray in Ex. 2. Both examples are notated as played, and the phrasing in Ex. 2 gets pretty far out. But once you delve into the concept of avoiding straight up and down runs, you'll see that it doesn't matter how you phrase the notes. You *will* sound badass and original.

—MB

Ex. 1

♩ = 56-112

Ex. 2

♩ = 56-112

www.truefire.com
audio version
available!



NO STRINGS ATTACHED

My audience
makes me sweat
blood

My band
makes me sweat
bullets


My manager
makes me sweat
tears

My AKG
wireless

never makes
me
sweat

©1999 AKG ACOUSTICS, U.S. 1449 Donelson Pike Nashville, TN 37217, USA
Tel (615) 360-0499 Fax (615) 360-0275
email address akgusa@harman.com / [<mailto:akgusa@harman.com>](mailto:akgusa@harman.com)
Visit our website at www.akg-acoustics.com / [<http://www.akg-acoustics.com>](http://www.akg-acoustics.com)


AKG
WIRELESS

 A Harman International Company

All three Nomad Channels offer full controls and two different Modes. Any *one* channel could be an entire amp!



Circuit board layout and flying lead construction is a passion of designer Randall Smith...and his devotion to the art is at the very heart of every Nomad.



The 55 & 100 Nomads include Bias Select. Use stock 6L6 tubes or swap to EL-34s. Note Parallel Loop, Mix, Record/Phones, Out & Speaker Mute.



T H E · S P I R I T · O F · A R

nomad

.....Anywhere You Want To

Take your playing over the next horizon. Navigate the landscapes of gain with six super-classic modes housed in three footswitchable channels. Visualize a great guitar sound from any era...and it's yours.

Yet with a Nomad, you'll never get lost. Each channel is simple and powerful, giving you a choice of vintage or modern styles and a straight-forward layout that repeats three times (once for each channel).



Separate controls per channel access the Nomad's lush, long-spring reverb. 8 and 4 ohm speaker jacks plus Slave Out for driving additional amplifiers.



Tough, stage-ready footcontroller accesses all functions, including Solo, a presettable volume boost (pat. pend.). Nomad 100 includes EQ footswitch.



Nomad combos can be ordered in many speaker configurations. Check out our custom-designed Celestion 12's ...or a 4x10 with the amazing Jensen Re-issue P10-R's.



Go In The World Of Tone

Old world craftsmanship and patented all-tube circuitry come together in an instrument hand-built by dedicated artisans right here in good old Petaluma, the Home of Tone™ USA.

Mesa/Boogie, Ltd.
1317 Ross St., Petaluma, CA 94954
(707)778-6565 Fax: (707)765-1503
Call Your Local Mesa/Boogie Dealer or See
us on the web at www.mesa-boogie.com

In Los Angeles, visit us at:
Mesa/Boogie Hollywood,
7426 Sunset, Hollywood,
CA 90046 Call (323)883-9090

MESA/BOOGIE
The Spirit of Art in Technology®

Nomads are Available as:

- 45 watt 4xEL-84
- 55 watt 2x6L6 or EL-34
- 100 watt 4x6L6 or EL-34

(Left to right)

- Nomad 45 1x12 Combo
- Nomad 55 1x12 Widebody
- Nomad 100 Head w/2x12 3/4 Back Cab

Also Available: 2x12 & 4x10 Combos & Heads



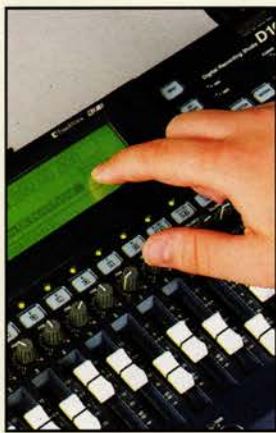
D16

Digital
Recording
Studio

**WE PUT THE TECHNOLOGY AT YOUR
FINGERTIPS, AND THE COST WITHIN REACH.**



**GET YOUR HANDS ON THE INDUSTRY'S MOST
INTUITIVE DIGITAL RECORDING TECHNOLOGY.**



THE D16'S EXCLUSIVE TOUCHVIEW INTERFACE
MAKES NAVIGATING THROUGH THE RECORD-
ING PROCESS A BREEZE.

The D16 is an all-in-one 24-bit multi-track recorder that provides the ideal music production environment. Packed with a full complement of professional studio essentials, the all-digital D16 boasts a 24-channel mixer, up to 16 tracks of uncompressed recording/playback, a full function EQ, and Korg's new REMS™ effect modeling technology. All in an amazingly compact and affordable package.

Plus, the D16's exclusive touch-sensitive TouchView™ interface lets you take full advantage of its shamelessly deep programming, putting the world of digital music production at your fingertips. And, at \$2,399 the price is well within reach.

D16 FEATURES...

- 16 track playback/up to 8 track simultaneous recording
- 44-bit effects including 8 insert, 2 master & one final mastering effect
- REMS modeling effects
- TouchView touch sensitive display
- No data compression (24-bit A/D & D/A conversion with oversampling)
- Time compression and expansion
- CD burning (CDR drive required)
- SCSI for add'l recording time & backup
- 32-bit digital mixer
- Virtual tracks (up to 112)
- Dual XLR inputs & direct guitar input
- Expression pedal input
- Built-in tuner & mic

©1999 Korg USA, 316 S. Service Rd., Melville, NY 11747. For the dealer nearest you: (800) 335-0800. www.korg.com
To receive more information via Faxback call: (516) 393-8530, doc #4103.

KORG
Super sonic.

THE DAWN OF THE DESKTOP GUITARIST

BY JOE GORE

I'D HEARD HE WAS A GREAT

guitarist, but the first time I watched Jason

Carmer work in the studio his performance was unimpressive—no discernable hooks, sloppy rhythm, and little concern for chord changes. "Maybe he'll warm up after a few takes," I thought. But after that first chaotic pass, he set aside the guitar, turned to the computer, and started editing the track he'd just laid down.

First, he isolated one eccentric stab, time-stretched it to a bar in length, and synched it to the drums to create a powerful downbeat accent with an eerie afterglow. Next, he found some string noise, boosted the volume, duplicated the audio snippet, and pasted the pieces together to construct a flickering rhythm that locked with the hi-hat. It was a virtuoso

HOW DIGITAL EDITING CREATES NEW WAYS TO PLAY

THE DAWN OF THE DESKTOP GUITARIST

performance—even if the virtuosity took place onscreen rather than on the frets.

Desktop digital recording, with its vast abilities to move, retune, resize, and mutate sounds, is inspiring new ways of playing guitar. No longer can guitarists assume their work is done once the notes leave soundholes or speakers. In the desktop-audio world, a guitar performance is not so much a finished canvas as a preliminary sketch.

NEW ATTITUDES

Carmer—who co-produced Third Eye Blind's sophomore release—is a perfect example of the new breed of desktop guitarist. "I've been playing since I was eight, but I'm still not as technically advanced as a lot of guitarists," he admits. "But I've found another way to play—I create source material that has the sound of a guitar, but then I go back and push things around to create something that not even a technically amazing guitarist could play."

Tony Hoffer also cherishes the spontaneity afforded by desktop's "track now/tweak later" method. Hoffer has spent the past year co-producing Beck's upcoming release, as well as

crafting remixes for bands such as Jamiroquai and Citizen King.

"Digital audio has changed me as a guitarist," he insists. "Now I can take a 16-bar section, loop it for 20 minutes, overdub all kinds of things with my pedals, and then sift through them. It's the same when I'm recording other guitarists. I've had Beck and Smokey [Hormel, Beck's guitar accomplice] do a couple of improvised effects tracks—where they just free-associate while randomly messing around with cheap pedals—to produce all sorts of cool textural stuff and add an 'uncontrolled' aspect to the session. Then I go back and edit it all."

The fact that a song's sound and structure

BAD-ASS EDITING MOVES

Switching to a desktop digital-audio system forces you to think about sound in new ways. Here are some small-scale moves that can yield big-sounding results.

REORIENTATIONS

Fig. 1 depicts a single strummed guitar chord. The software shown is Pro Tools, but you'll see pretty much the same thing in any digital editing software. In Fig. 2, the

chord has been chopped up into thirty-second-note segments via the software's "grid" mode. In Fig. 3, I've shuffled many of the small segments. Notice how the general shape of the chord remains, but the individual chunks no longer line up exactly. This generates a rhythmically regular, but tonally unpredictable flickering. Fig. 4 goes a step farther—every other segment has been deleted for a brutal ratchet-like sound. You can soften

these effects with a quick fade-in and fade-out.

ROLE REVERSALS

Here's a great trick for emphasizing the beginning of a section—the guitar seems to swell out of nowhere, building up tension until it strikes decisively on the beat. In Fig. 5, I duplicated the chord, reversed the copy, and dragged it in front of the original region. I also added a short crossfade to

smooth the transition.

Sometimes it sounds good to reverse an entire phrase and play it against itself. In Fig. 6, the series of percussive chords on the upper track was copied to the lower one, flipped backward, and moved over till it sounded good against the original. Try setting the reversed sound to a lower volume than the original, and slide it around till it feels right.

Fig. 7 shows the desktop equivalent of the reversed-reverb trick popular in the '70s. To produce the ghostly effect of a backward reverb anticipating an upcoming sound, engineers

FIG. 1

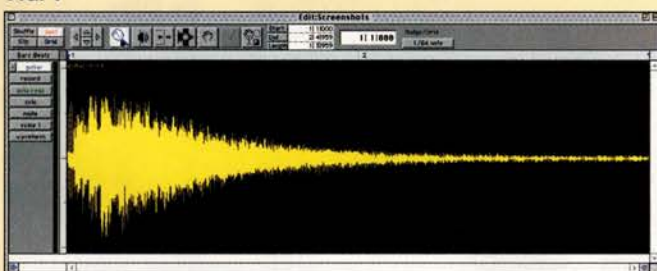


FIG. 2

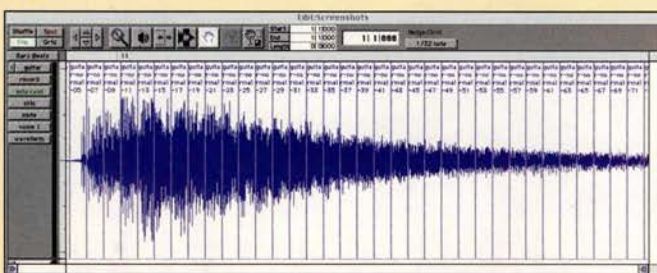


FIG. 3

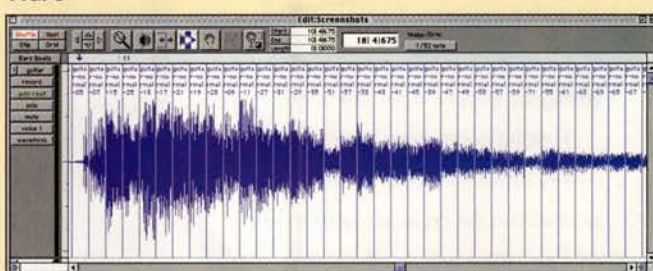
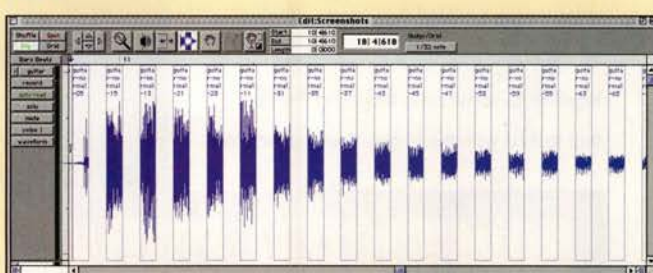


FIG. 4



may not be finalized until long after the instruments are tracked is also changing what producers expect from session guitarists. The last thing on the minds of desktop producers is a clean, start-to-finish performance. In fact, many session guitarists never hear the entire track. The producer might loop eight bars and say, "Give me a half-dozen chorus ideas," then repeat the procedure for a verse.

WAVEFORM EDITING

Because recording software lets you manipulate tiny pieces of sound in ways that are unthinkable with tape, it's no surprise that some of the medium's most startling sounds

come from microscopic sources. "Getting micro" with a sound file can feel like the audio equivalent of gazing in wonder at the textural details that emerge when you magnify a dust speck by a factor of thousands. "You can get deep into the waveforms and make whole new 'instruments' out of a tiny chunk of sound," notes Hoffer. "You can pitch-shift a sound fragment, time-expand it, flip it backwards, put it in a sampler, and play a melody. It can have a whole new life."

Desktop guitarists can also *animate* guitar parts by manipulating a *single* note. Carmer, for example, likes to produce a "rattlesnake" effect by slicing a guitar note into sixty-fourth-note sections and deleting every other segment.

Hoffer, however, suggests *scrambling* all the pieces. "That keeps the pitch of the note," he says, "but all the overtones happen in the wrong places. The effect is like the sample/hold feature on a synth, and it's something you definitely can't get from a 'real' guitar player."

AUTOMATION

Another huge advantage of desktop-audio systems is that you can automate almost any sonic parameter. As you move the virtual knobs, sliders, and switches of a recording program (or plug-in), the computer records your moves, letting you "play" effects in real time. Inspired goofs are never lost because you can

would flip over the tape reel, record a reverb-drenched signal onto an available track, and then flip the tape back. Here I returned to our original chord, reversed it, and ran the reversed signal through reverb—which I printed 100% wet on a second track. (Note how the note peaks are a little less defined than on the dry track.) Then I flipped both tracks

around again and nudged the now-reversed reverb ahead of the dry track.

TONAL EXPANSIONS

Fig. 8 demonstrates the sort of trouble you can stir up with plug-ins. I duplicated the original chord onto a new track and processed it with Opcode's Fusion Vinyl, which gave it an old-

record sound. (Note how the waveforms of the lower track are smaller and more compressed. The thin vertical lines are the crackles and pops introduced by the plug-in.) I chopped off the beginning of the original

track and the latter part of the processed one, then faded in the original as the Vinyl-ized one fades out. It sounds as if the guitar swells organically from a tiny, boxy sound to a fat, full-frequency chord. —JG

FIG. 5

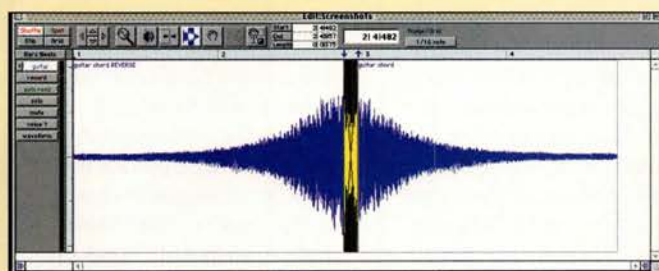


FIG. 6

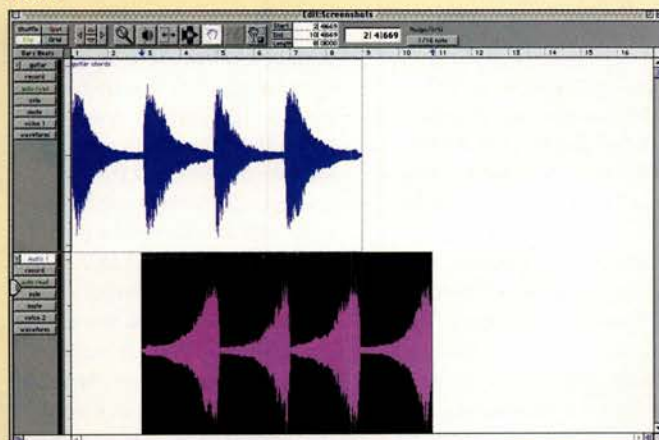


FIG. 7

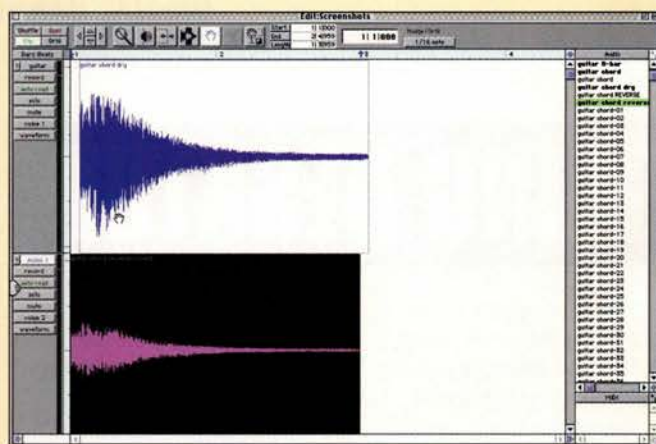
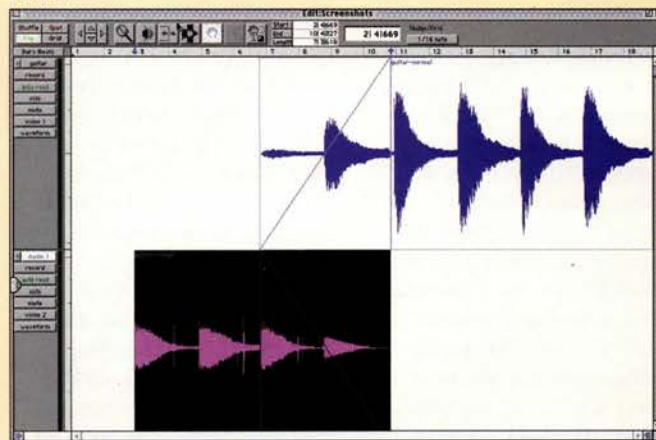


FIG. 8



THE DAWN OF THE DESKTOP GUITARIST

save all your mix moves to disk and recall them later. Although the possibilities can be overwhelming, Hoffer says he can create interesting effects simply by automating mutes.

"I'll set up a really dramatic sound with delay and modulation effects," he says, "but keep it off until exactly the right moment. For example, I like creating an extreme flanging/comb-filtering effect and bringing it in on, say, every fourth snare hit. I also like to manipulate EQ frequency and gain settings to produce a super-wah-wah effect that moves in time to the beat."

PLUG-INS

The big buzz in desktop recording is the proliferation of plug-ins—specialized audio tools that add extra functions to the basic software. All of today's leading software packages include a basic arsenal of real-time processing tools, and many others are available from third-party developers. (See the sidebar, "Plug-In Power" on p. 70.) Some plug-ins are simply

software versions of popular outboard effects, while others are radical audio effects with no analog equivalent.

One particularly remarkable plug-in is Line 6's Amp Farm (see "Virtual Vintage in the Nov. '98 GP)—a guitar amp simulator for Digidesign TDM systems. "It's great," enthuses Hoffer. "You can match cabinets to amps in ways that might be unlikely in reality, such as running a Deluxe through a Marshall cabinet, or a JCM 800 through a 1x12."

Despite the versatility offered by plug-ins, Carmer and Hoffer emphasize that you don't need expensive add-ons to make exciting sounds. For both, the essential tools are cutting and pasting, pitch-shifting, time-compressing, and reversing—the primary functions found in any quality recording/editing software.

Carmer, for example, swears by extreme time-expansion. "I like taking a one-bar phrase and stretching it out to eight bars," he says. "It might become a weird, keyboard-esque sound, but it doesn't sound like some generic synth patch. You can get dreamy, weird sounds that make it hard to put your finger on what the player did, but that still retain a guitar quality."

DIGITAL DANGERS

Even digital enthusiasts readily admit to

DESKTOP TOOLS

Antares, 11768 Atwood Dr., Auburn, CA 95603; (530) 878-4400; www.antares-systems.com

Cakewalk, 5 Cambridge Center, 10th Fl., Cambridge, MA 02142; (888) 225-3925; www.cakewalk.com

Digidesign, 3401-A Hillview Ave., Palo Alto, CA 94304; (800) 333-2137; www.digidesign.com

DUY, Plaza Lesseps, 33, 08023 Barcelona, Spain; +34 932 174 510; www.duy.es

Emagic, 13348 Grass Valley Ave., C-100, Grass Valley, CA 95945; (530) 477-1051; www.emagic.de

Line 6, 555 St. Charles Dr., Thousand Oaks, CA 91360; (805) 379-8900; www.line6.com

Mark of the Unicorn, 1280 Massachusetts Ave., Cambridge, MA 02138; (617) 576-2760; www.motu.com

Opcodes, dist. by Gibson, 1818 Elm Hill Pike, Nashville, TN 37210; (615) 871-4500; www.gibson.com

Steinberg, 21354 Nordhoff St., Ste. 110, Chatsworth, CA 91311; (818) 993-4091; www.steinberg.net

Wave Mechanics, Box 144, Montclair, NJ 07042; (973) 728-2425; www.wavemechanics.com

GOING DESKTOP

There's not enough space here to address all the options for setting up a good, basic desktop-audio system, but these big-picture considerations should steer you in the right direction. (Also see "Who's Afraid of Hard Disk" in the June '99 GP.)

Format. A computer-based digital-audio system is the way to go—especially if you're interested in intense editing moves. Stand-alone digital multitrackers such as Roland's VS-840 and Korg's D8 sound good, but all editing occurs on small LCD screens. If you want to micro-manipulate tracks, you'll be grateful for the big screen and multifunction overviews of computer workstations. Furthermore, Mac

and PC digital-audio sequencers let you to choose from an ever-more-impressive array of plug-ins.

Software. The 600-pound gorilla of hard-disk systems—and the one used by a large percentage of digital-audio professionals—is Digidesign's Pro Tools. Pro Tools is awesome—it's fast, reliable, easier to master than other systems, and its TDM plug-in system is the best one going. High-end Pro Tools setups are integrated hardware/software systems that can cost between \$5,000 and \$10,000, but other software-only packages can offer integrated digital recording and MIDI sequencing, slick interfaces, deep editing features, and decent plug-in libraries for

under \$500. (These systems use "native processing"—that is, they do their jobs using your computer's processors and require no extra hardware.) If you're just starting out in digital audio, chances are that one of these mid-priced packages will give you everything you need: Cakewalk's Pro Audio 6 (\$429) is for PC only; Mark of the Unicorn's Performer (\$495) and Opcode's Vision DSP (\$199) are for Mac only; Emagic's Logic Audio Gold (\$499) and Steinberg's Cubase VST (\$399) come in both flavors.

What else will you need? Maybe just a mic. Some musicians have made surprisingly good recordings tracking straight into the computer and mixing down via the computer's analog stereo output. Adding a hardware sound card with the appropriate analog and digital connections will improve sound quality and let

you do things such as route tracks to external mixers and effects, or mix direct to digital. A number of basic cards sell for well under \$500.

Another likely acquisition is a CD burner (approximately \$350) for capturing your tunes on disc and backing up data. And you *will* need to back up. A single multitracked pop tune can easily hog 500 megabytes of memory. Yet another upgrade strategy is obtaining a mic preamp. You can spend thousands of dollars on boutique preamps or channels pillaged from vintage mixing consoles, but you can also get surprisingly good results with a modest tube preamp such as the \$159 ART Tube MP. And don't forget to use all the guitar junk you already own—countless big-time producers rely on cheap guitar gizmos for a quick infusion of lo-fi soul. —JG



In November 1997, a team from Epiphone visited "The Dakota" in New York to examine John's Casino. During the meticulous examination, countless measurements were taken, body tracings were done and all components of the guitar were photographed. As a result and in cooperation with Yoko Ono, Epiphone proudly introduces the Limited Edition John Lennon "Revolution" and "1965" Casinos.

The "John Lennon 1965 Casino" is a reproduction of the guitar as John originally purchased it with the sunburst finish and stock hardware. The "John Lennon Revolution Casino" is a reproduction of the "stripped" guitar featuring one dull coat of lacquer, gold Grover® tuners and the pickguard removed.

A total of 1,965 of these individually hand-numbered historic instruments will be produced. A portion of the proceeds from the sale of each will be donated to **"The BMI Foundation, Inc. for the John Lennon Scholarship Fund"** which supports music education.



© 1999 Apple Corps Ltd.

- Original body shape and materials- Mid '60s Kalamazoo, MI specifications
- Nitro Cellulose lacquer finish
- One-piece Mahogany neck
- Rosewood fingerboard with pearloid, parallelogram fret markers, binding over fret-ends
- Neck joint at 16th fret
- 24.75" scale
- Mother-of-pearl headstock logo
- Original style headstock - 17° pitch
- "Gibson USA - Factory" electronics and hardware
- Nickel plated, Alnico-V P-90s with original pole spacing
- Switchcraft, 3-way toggle with old style black washer
- Nickel ABA bridge with nylon saddles
- Vintage style case with shroud
- Available at your Authorized Epiphone Dealer!

Revolutionary...

The John Lennon Limited Edition Casinos



Epiphone®

What Are You Waiting For?

A Division of Gibson Musical Instruments
 645 Massman Drive • Nashville, TN 37210
 Call 1-800-444-2766 for a FREE Catalog
 or visit Epiphone at www.epiphone.com

THE DAWN OF THE DESKTOP GUITARIST

missing certain aspects of tape-based recording. For Hoffer, it's more than a matter of sonics. "Working with tape in a conventional studio challenges the musician," he says. "The tape rolls, and you have a limited number of times to get it right. If a performance isn't good

enough, you generally have to erase it all and start over—as opposed to assembling it from little pieces. That pressure can push musicians to inspiration.

"But digital recording can cause a musician to lose perspective because you can spend a week on just one guitar track. You can keep recording and recording till you get to the point where you just want to erase the song. And with unlimited tracks, you can have too much material to choose from. We have that problem with Beck. In one pass, he

might spout 100 guitar ideas—most of them really good—but getting those ideas down to the two parts you really need can be almost impossible."

But few digital recordists see anything soulless or mechanical about the process—even when it involves tweaking tracks at infinitesimal scales. "I work at the millisecond level because that's where *feel* lives," says Carmer. "You can change a track's feel on the computer—and feel is, after all, what you're trying to create with music." ■

PLUG-IN POWER

Here's a survey of some of the coolest plug-ins currently available. The emphasis here is on effects that would be impossible—or at least difficult—in the analog realm. (TDM, Premiere, and Audiosuite are Mac formats; DirectX is for PCs; and VST is dual platform.)

Antares Auto-Tune. The more you use pitch-correction software, the more you start hearing its effect on current pop recordings. Programs such as Auto-Tune are flattering a lot of today's singers. They're also great for fixing errant bass tracks and guitar lines—though they are really only reliable when rectifying monophonic parts. (\$599 for TDM; \$399 for VST; \$99 for "light" auto-only VST version.)

DUY DSPider. DSPider lets you build your own plug-ins by dragging small modules onto a "blackboard" screen. Patient tweekers could easily spend years devising new sounds; the less patient will be thrilled by more than 200 innovative presets. (\$1,495; TDM only.)

DUY DaD Tape. Tape mimicks the tones of specific tape machines from the



Line 6 Amp Farm

'60s through the '80s. (\$599; TDM only.)

DUY DaD Valve. Valve is a fascinating vacuum-tube simulator that not only offers dozens of tube response patterns tailored to different instruments, but also lets you mix the dynamic response of one sort of instrument with the spectral response of another. (\$199 for Premiere; \$469 for Audiosuite and VST; \$799 for TDM.)

Line 6 Amp Farm. This may be the best tube-amp simulation ever. It convincingly apes 11 classic combos and stacks, allows for mixing and matching between amp and cabinet simulations, and lets you automate all amp controls. It's also great on many non-guitar tracks. (\$595; TDM only.)

Opcodes Fusion Vinyl. This super-realistic vinyl simulator can turn squeaky-clean digital recordings into junk store 78s. This non-real time plug-in can make anything sound old and small via distortion, compression, and frequency attenuation. (\$99; Premiere, Audiosuite, VST, and DirectX.)

Steinberg Magneto. Magneto excels at simulating the distinctive coloration of analog tape. You can even overdrive it to evoke the "in the red" tones of vintage rock recordings. (\$399; VST, TDM, and DirectX.)

Steinberg Red Valve-It. The Red is a fine amp simulator, although it doesn't approach Amp Farm's realism and range. (\$199; TDM and VST.)

Wave Mechanics Pitch Doctor. Pitch Doctor boasts a slick interface and relatively glitch-free pitch correction. (\$695 as bundled with Pure Pitch, a cool "smart" pitch shifter plug-in; TDM only.)



Steinberg Magneto

PLUGGING IN FOR LESS

While many of these programs offer enormous value, you've probably realized by now that plug-ins can become an expensive habit. But there is a cheap lunch in the audio world—shareware! Two shareware/freeware programs in particular stand out for their ingenuity and processing might. Neither is actually a plug-in, but both can do dramatic things to your audio files.

Devised by Cal Arts University electronic music guru Tom Erbe, **Soundhack** lets you morph, mutate, and cross-fertilize audio files. Download it from www.hitsquad.com/smm/programs/soundhack. (If you use Soundhack, Erbe asks that you send him \$30—or some music you created with it.)

Similar in scope, but more fantastical is Akira Rabelais' **Argeiphontes Lyre**—a mad blend of antique graphics, arcane language, and programs with names such as "Mammonite Idiot Aunt" and "More Erotica Narratives." Equal parts sonic terrorism and conceptual art, the program may confuse, but it seldom bores. Get it for free at <http://inner.cortex.com/~tiberio/infomac/sci/argeiphontes-lyre.shtml>. —JG



Opcode Fusion Vinyl

Size doesn't matter.



Tone does.

Marshall introduces the JCM 2000 1 x 12 TSL601 and 2 x 12 TSL602.

Two new all-tube, 60 Watt, triple-channel combos that deliver the same great tones as their critically acclaimed elder brother, the 100 Watt TSL122. These new EL34 powered amps are chips off the proverbial block, with the same amazing range of tonal real estate—from pristine “underdrive” to cranium-crushing overdrive.

In addition to their awesome array of sounds, both the TSLs feature three independent, footswitchable

channels (Clean, Crunch and Lead), Reverb, a Parallel FX loop and the much celebrated Marshall Speaker Emulation output. And to maximize their already magnificent tonal qualities, Marshall has developed a brand new, custom-voiced Celestion “Wolverine” speaker exclusively for the 601 and 602.

But don't take our word for it. Play one today at your nearest Marshall dealer. We're sure you'll agree that both the TSL601 and TSL602 more than measure up to their Marshall heritage.

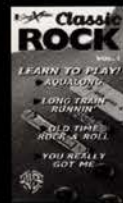
Marshall

Printed Music & Videos



The Ultimate Guitar Chord Big Book (0229B) \$24.95

Absolutely the best and easiest-to-use chord reference book ever written. Every chord form you'll ever need is presented in simple, dictionary-style sequence.



Watching a *SongXpress™* guitar video is like having a good friend show you how to play your favorite songs in the comfort of your living room.

- The first video series to teach complete hit songs
- Learn four great songs per video
- Free offers from Epiphone Guitars

Classic Acoustic Guitar, Vol. 1

(VH0413) \$9.95

Titles are: 4 + 20 • Both Sides Now • Come Monday • Vincent.

Classic Blues, Vol. 1

(VH0402) \$9.95

On this tape, learn these songs: All Your Love • Born Under a Bad Sign • Crossroads • The Thrill Is Gone.

Classic Blues, Vol. 2

(VH0415) \$9.95

Titles are: Stormy Monday • One Way Out • Look at Little Sister • Pride and Joy.

Classic Rock, Vol. 1

(VH0403) \$9.95

Learn these songs: Aqualung • Long Train Runnin' • Old Time Rock & Roll • You Really Got Me.

Classic Surf Guitar, Vol. 1

(VH0412) \$9.95

Contents are: Miserlou • Penetration • Pipeline • Tequila.

Country Ballads, Vol. 1

(VH0405) \$9.95

Learn these songs: Angels Among Us • Blue Eyes Crying in the Rain • I Still Believe in You • Jesus and Mama.

Country Rock, Vol. 1

(VH0404) \$9.95

Learn these songs: Fast As You • Hey, Good Lookin' • Liza Jane • Mercury Blues.

Early Rock & Roll, Vol. 1

(VH0411) \$9.95

Titles are: Blue Suede Shoes • Oh, Pretty Woman • That'll Be the Day • Wake Up Little Susie.

Electrifying!



Korn/Follow the Leader

(0308B) \$21.95

Titles include: It's On • Freak on a Leash • Got the Life • Dead Bodies Everywhere • Children of the Korn and more.

Pantera/The Great Southern Trendkill

(PG9652) \$22.95

Titles include: The Great Southern Trendkill • 10's • 13 Steps to Nowhere • Suicide Note Pt. I and more.

LATEST RELEASES

Orgy/Candyass

(0353B) \$21.95

Titles include: All the Same • Blue Monday • Dissention • Dizzy and more.

Limp Bizkit/Significant Other

(PG9905) \$22.95

Titles include: Just Like This • Nookie • Nobody Like You • N 2 Gether Now and more.

Kid Rock/Devil Without a Cause

(0422B) \$21.95

Titles include: Bawitdaba • Cowboy • Devil Without a Cause • Wasting Time and more.



A series of four videos which analyze and reveal the secrets of guitar greats such as Stevie Ray Vaughn, Jimi Hendrix, Jimmy Page, B.B. King, and Eric Clapton. *Getting the Sounds* captures the essence of their styles and teaches you how to recreate the unique sounds that made them famous!

"If you're tired of the same old stuff from instructional videos, this series will be a breath of fresh air."

- Matt Blackett, Guitar Player, August 1999



Classic Blues Guitar

(REH900) \$19.95

Learn how to re-create the classic blues guitar tone of Albert King, B.B. King, Robben Ford, Stevie Ray Vaughan, T. Bone Walker, Muddy Waters and many more.

Classic Rock Guitar

(REH899) \$19.95

Learn how to get all the great classic rock guitar sounds from the Beatles to Jimi Hendrix, Eric Clapton, Jimmy Page, The Police, and many more.

Classic Country Guitar

(REH901) \$19.95

This video shows you how to create all the great country guitar sounds. From shimmering "clear as country water" sounds to driving rockabilly. Every sound you need to survive the Nashville studio scene.

Classic Guitar Effects

(REH902) \$19.95

Contains detailed explanations on how to use all the most popular effects, like compression, distortion, chorus, digital delay and many more.

NOTE SERVICE MUSIC 1-800-628-1528 Dept. GP129

Make check or money order payable to:

NOTE SERVICE MUSIC

15800 NW 48th Ave., Miami, FL 33014 Dept. GP129

FL residents add applicable sales tax.

In US add \$5/order shipping & handling.

FOREIGN ORDERS

add an additional \$3.00 per order.

Payment must accompany

order and must be in U.S. funds.

NOTE
service music



☐ CHECK HERE
FOR FREE
GUITAR CATALOG

Name _____	Country _____	Qty. _____	Product # _____	Price _____	Subtotal _____
Address _____	Apt. # _____				FL Sales Tax 6.5% _____
City _____	State _____	Zip _____			Shipping * 5.00 _____
<input type="checkbox"/> Visa <input type="checkbox"/> MC Card # _____	Exp. _____				Total Due _____
Signature _____	Phone # _____				* NO SHIPPING CHARGE FOR CATALOG ONLY

For Today's Guitar Player

Heavy Metal, Vol. 1

(VH0414) \$9.95

Includes: Crazy Train • Paranoid • Rock & Roll • White Wedding.

Modern Rock, Vol. 1

(VH0417) \$9.95

Contains: I Will Buy You a New Life • Iris • Shine • You.

Modern Rock, Vol. 2

(VH0420) \$9.95

Contains: Barely Breathing • Gel • How's It Going to Be • I'll Be.

Party Tunes, Vol. 1

(VH0410) \$9.95

Titles are: La Bamba • Louie, Louie • Shout • Twist and Shout.

Soft Rock, Vol. 1

(VH0409) \$9.95

Learn these songs: Danny's Song • If • Melissa • Sister Golden Hair.

Women of Modern Rock, Vol. 1

(VH0406) \$9.95

Learn to play: Building a Mystery • Come to My Window • One of Us • Where Have All the Cowboys Gone?



Jam With... Series

The *Jam With...* series allows you to accurately recreate the original guitar parts, or use the transcriptions in this book in conjunction with the backing tracks as a basis for your own improvisation. The combination of musical notation and guitar tablature in this book together with accompaniment tracks on the CD give you the opportunity to learn the greatest hits from your favorite artists.

Jam with the Eagles

(4588A) \$29.95

Titles are: Hotel California • Life in the Fast Lane • One of These Nights • Tequila Sunrise • New Kid in Town • Lyin' Eyes • Take It Easy • Best of My Love.

Jam with Carlos Santana

(5368A) \$24.95

Titles are: Black Magic Woman • Samba Pa Ti • She's Not There • The Healer • Oye Como Va • Europa • Evil Ways • Persuasion.

Jam with Van Halen

(5367A) \$24.95

Titles are: Ain't Talkin' 'Bout Love • Runnin' with the Devil • You Really Got Me • Somebody Get Me a Doctor • Jump • Panama • Why Can't This Be Love • Right Now.



Ultimate Holiday Gifts!

Singles Collection* The London Years

Guitar/Tab/Vocal

(P0870GTX) \$29.95

Includes: Jumpin' Jack Flash • Honky Tonk Woman • Wild Horses • Brown Sugar • Sympathy for the Devil and 52 more — over 300 pages of music.



Classic Led Zeppelin I-IV (Boxed Set)

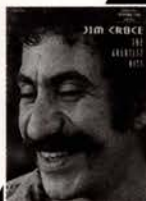
Authentic GUITAR-TAB Edition
(PG9635) \$75.00

This exclusive set includes every song from Led Zeppelin's ground-breaking first five albums. Each of the 44 arrangements offers exact transcriptions that include every bend, slide, and solo.

The Unplugged Guitar Big Book

(0168B) \$24.95

Thirty-four giant current and classic unplugged hits!
Includes: Black Water • Hotel California • More Than Words • One Headlight • Tears in Heaven and much more.



Acoustic!

Craig Dobbins' Hymns for Fingerstyle Guitar

Book and CD

(0011B) \$19.95

Selections include: Amazing Grace • In the Garden • O for a Thousand Tongues to Sing • The Old Rugged Cross • Sweet Hour of Prayer • There Is a Fountain and more.



Mark Hanson's Fingerstyle Wizard — The Wizard of Oz for Solo Guitar

Book and CD

(EL96123CD) \$19.95

The 13 titles include: Over the Rainbow • Come Out, Come Out • Ding Dong! The Witch Is Dead • Lollypop Guild • We Welcome You to Munchkinland • We're Off to See the Wizard • If I Only Had a Brain and more.



Beyond Basics: Acoustic Blues Guitar

(REH883A) VHS Video \$14.95

(0059B) Book and CD \$14.95

Learn all the classic moves in the three popular keys, including open-string chords with melodic embellishments, turnarounds and both slow and quick-change versions of the 12-bar blues progression. You'll also learn strum patterns, bass lines, and the blues shuffle.

Acoustic Classics!

Jim Croce/The Greatest Hits

(GF0658) \$24.95

Includes: Bad, Bad Leroy Brown • I Got a Name • Time in a Bottle • You Don't Mess Around with Jim.

Creedence Clearwater Revival/ Guitar Anthology

(P0890GTX) \$19.95

Includes: Bad Moon Rising • Born on the Bayou • Down on the Corner • Fortunate Son • Proud Mary.

Gordon Lightfoot/Guitar Anthology

(PG9632) \$21.95

Titles include: Carefree Highway • Canadian Railroad Trilogy • Christian Island (Georgian Bay) • Cold on the Shoulder • Cotton Jenny • Early Mornin' Rain • If You Could Read My Mind • Rainy Day People • Softly • Steel Rail Blues • Summertime Dream • Sundown • The Wreck of the Edmund Fitzgerald.

Peter, Paul & Mary/Around the Campfire

Guitar/Vocal

(0260B) \$16.95

Titles include: Puff (The Magic Dragon) • Michael Row the Boat Ashore • Leaving on a Jet Plane • If I Had a Hammer and more.

James Taylor/Greatest Hits

(GF0623) \$22.95

Includes: Fire and Rain • Sweet Baby James • Country Road • You've Got a Friend • How Sweet It Is and more.

HOMeward BOUND

*Story and
Photographs By
Banning Eyre*

Taj Mahal Reconnects American Folk and Blues to Africa



*Mahal rehearsing with the kora—
a 21-string harp.*

IT'S

old news that many musicologists believe rock and roll, jazz,

blues, rap, and even bluegrass banjo originated in Africa. Malian guitarist Ali Farka Toure has long claimed that the blues

is simply a *debased* offshoot of ancient music from his West African homeland. Although a lot of blues people beg to differ, it's difficult to enter the debate if you have little familiarity with African music. But one listen to *Kulanjan* [Hannibal]—a collaboration between Taj Mahal and seven traditional West African musicians—cuts through a lot of the rhetoric and reveals tangible links between musical styles on both sides of the Atlantic.

For Mahal, the Delta blues/West African connection explored on *Kulanjan* is part of a larger tapestry that includes all kinds of New World music—from calypso to country—as well as the African styles and forms that have colored and influenced music over the centuries.

"My whole life has been leading up to this," says Mahal, who grew up in homes resounding with roots music—due in part to his Caribbean ancestry and his father's support of Marcus Garvey's Back to Africa movement. "Our house was a place where you'd come if you wanted to know what was going on. During that time, I was exposed to Caribbean culture, Southern culture, and

Latin culture. To me, it was all a part of the bigger family. We always had a connection to the Caribbean and Africa."

After decades of playing American roots music, Mahal was keen to make a record that would forge new connections between current American and West African music. He called on his old friend, Toumani Diabate of Bamako, Mali—a master of the 21-string harp called the kora—and asked him to put together a group for what was to become *Kulanjan*.

Kulanjan's ensemble represents three genres of West African music: Bambara, Wassoulou, and Manding griot. Five of the seven Africans (including Diabate) are griots—musicians born to preserve the memory of the past through song, and whose lyrical, traditional music uses a seven-note scale. The two non-griots are singer Ramatou Diakite and Dougouye Coulibaly (who plays the 6-string kamalengoni and the 4-string bolon, both traditional harps). Diakite and Coulibaly represent Wassoulou and Bambara music. The Wassoulou sound features loping dance rhythms and funky melodies played on the kamalengoni, mostly using a

Dorian pentatonic scale, rather than the minor pentatonic scale typical of Bambara music.

Over the course of a week-long recording session in Athens, Georgia, Mahal (who sang and primarily played Dobro) and the African musicians continually changed styles and combinations of instruments, tried new formulas for each song, and recorded with minimal rehearsal to capture the freshness of each new encounter.

Mali's Kora Master

Diabate and Mahal met in 1991, during Diabate's first U.S. tour. Although Diabate began playing kora at age seven, his father—who, in 1970, made *Cordes Anciennes*, a landmark duo record with kora player Djelimadi Sissoko—was too busy to teach him, so Diabate cut his own path.

"I wanted to do something for the kora that was completely different from what my father did," he says. "So I listened to



A porch jam with Mahal and kamalengoni player Dougouye Coulibaly.

tapes and the radio. There was the music of Otis Redding, Bad Company, Pink Floyd, the Rolling Stones, Johnny Halliday, Bambeya Jazz National of Guinea, and Les Ambassadeurs with Salif Keita."

Influenced by such diverse music, Diabate went to London in 1987 to record a solo record,

Kaira, and took flak from conservative forces within the griot community—including his own father.

"People said, 'Why do you want to change the kora?'" Diabate recalls. "But like Taj says, 'An educated person is someone who can communicate with everyone.' If I just stay a griot,

MAHAL'S BLUE THUMB

Taj Mahal's powerful thumb has always been a mainstay of his sound. He braces his pinky below the soundhole, and picks melodies and chords with his index and middle fingers while his leaping, alternating thumb establishes the groove.

"Most people don't recognize that a lot of American fingerstyle guitar was made for dance," he explains. "So you have to keep a steady, strong rhythm for the dancer. My style was developed around the picking of Reverend Gary Davis, Mississippi John Hurt, and Jesse Fuller. When the whole beatnik-jazz-bebop, beret and goatee, dark glasses kind of thing happened during the late-'50s and early-'60s folk revival, old banjo pickers and blues men from the South began to tour. One of the high points was seeing Jesse Fuller. That was exactly how I wanted to see somebody play—that thumbpicking idea killed me."

—BE



"My whole life has been leading up to this," says Mahal (third from left) of his musical and cultural summit with seven traditional West African musicians.

HOMeward BOUND

that's okay. That's my African history. But we must do all we can to maintain our culture and *communicate* with this music. We must take this music to Europe and America."

Diabate's family spans 70 generations of kora players, so despite a progressive bent that led him to make recordings incorporating pop, flamenco, and American roots music, he is schooled in tradition. The kora is like a combination of a harp and a lute, with two planes of strings and a resonating gourd. You play by wrapping two or three fingers around two stabilizing posts and picking with both thumbs

and both index fingers. A good kora player can use those four digits to create bass lines, melodies, and counter-melodies. But the kora player can't bend notes, or play notes outside of a particular scale. On traditional griot songs, Diabate can soar into rippling solos with ease, but on a blues such as *Kulanjan's* "Take this Hammer," the kora's limitations kick in, and Diabate must rely on fast, cycling rhythms and unexpected phrasing to get an appropriate blues feel.

Ngoni Blues

The fretless ngoni (also



Mahal and "blues ngoni" star Bassekou Kouyate.

called koni or halam) is a more natural blues instrument, and Diabate brought along one of its most progressive players, Bassekou Kouyate. This an-

cient, West African spike-lute is widely considered to be the ancestor of the banjo because its body is a drum—rather than a box—and it has a short

ENGINEER JERRY BOYS ON RECORDING KULANJAN

The *Kulanjan* sessions took place at John Keane's 24-track, analog studio in Athens, Georgia. At the board was Jerry Boys, who engineered the original recordings of *The Buena Vista Social Club* in Cuba. The tracks went down on Ampex 499 tape spooled onto an Otari MTR-90 running at 15 ips with Dolby SR. All the string players were recorded together in the studio's big room, the balafon and piano were tracked in a room across the hall, and the singers were isolated in a vocal booth. Few songs went beyond first or second takes.

"We used a Trident 80 console because it's simple, clean, and crisp—a good board for acoustic music," says Boys. "And because this was an acoustic, ethnic-based record, I used very little EQ and effects. Most of the processing was gentle compression: a dbx 900 for Taj's vocals and Dobro, a Neve 22-54 for the other singers, and a Tube-Tech for the bolon.

"I used single-mic positions most of the time, because I wanted that sitting-in-the-front-room, everybody-playing-together sound. If you use two or more mics, the sound gets hyped up and doesn't sound natural. To get a sound, I listen to the instrument and point the mic at where the sound comes from—pretty simple. On the ngoni, for example, the sound comes predominantly from behind the bridge by the soundhole. The koras, on the other hand, are very quiet and the sound comes

from lots of different places. It was hard getting the kora loud enough to be heard above the other instruments.

"But the bolon was the most difficult to record. I've yet to get a sound from it that I'm completely happy with. When you stand in the room—six or ten feet away from it—you hear this very full bass and the attack of the note. But microphones can't document the feeling of bass expanding into a room, or your ears' ability to focus on something in the distance. So you either put a microphone close to the bolon and lose the fullness, or move the mic back and lose the attack. If you use both a close mic and a distant mic, you get phase cancellation. We settled on pointing one mic just below where the player hits the strings with his fingers, and then using a little bit of compression to bring up the low end."

—BE

Mahal's Dobro: '60s Neumann M269 tube mic

Mahal's vocal: Neumann TLM170

Other singers: Neumann U87

Kora: Neumann U87 (close to strings), Shure SM57 (near soundhole)

Ngoni, kamalengoni, bolon, and piano: Neumann U89

Balafon: AKG C414-TLII

MIC SELECTIONS

The Pete Anderson PA-OM-03ME

"Down-home looks, legendary sound."

"Larrivee asked me what my dream guitar would look like. Little did I know that they would actually build it. I feel honored that a guitar company the caliber of Larrivee decided to build an acoustic guitar to my specifications, knowing that no matter what I asked for, the end result would incorporate the highest quality materials, craftsmanship and technology to produce the best instrument money could buy. Down-home looks, legendary sound."

Discover the Larrivee sound for yourself. Find out why professionals like Pete Anderson are choosing Larrivee guitars, both in the recording studio and on the concert stage.



Pete Anderson

Model PA-OM-03ME (As Shown)
Model PA-LV-03ME (Cutaway Model)

Larrivee

Sound Better, Look Better, Play Better

<http://www.larrivee.com>

HOMeward BOUND

string like a 5-string banjo. Kouyate picks by bracing his hand with his pinky, and works his thumb hard. High melodies are plucked with only his index finger—held straight, almost parallel to the strings, and pointing back towards the neck. That finger picks in both directions—sometimes very fast—and the nail is used essentially as a flatpick.

Mahal first met Kouyate in 1992, at a conference of banjo players in New Lebanon, Tennessee. "When Basekou played," says Mahal, "you could hear mosquitoes walking. Ronnie Stoneman, from an old American banjo family, came up afterwards, and said, 'The banjo has been in our

family for 250 years, but this is the first time I've ever seen where it came from!'"

On that visit, Kouyate—who favors a minor pentatonic scale that sounds more down-and-dirty than the stately melodies of the Manding griots—picked up some pointers about blues phrasing from Mahal, and in his work with Toumani Diabate back home, gained a reputation for "blues ngoni." Kouyate also developed a repertoire of percussive techniques, and uses rhythmic scratches and squeaks for dramatic effect.

The Funkiest Harp in Africa

The other featured string

DISCS THAT PAVED THE WAY FOR KULANJAN

Alhaji Bai Konte [Rounder]

Alhaji Bai Konte
One of the first and best commercial recordings of kora.

New Ancient Strings [Hannibal]

Toumani Diabate and Ballake Sissoko
Exceptional new kora duo.

Ko Sira [World Circuit]

Oumou Sangare
Deep grooves from Was-soulou music's biggest star.

Talking Timbuktu [World Circuit/Ryko]

Ali Farka Toure and Ry Cooder
Grammy winning African blues session.

Duga [Cobalt/Stern's]

Lobi Traore
Bambara music with a strong shot of blues.

Sarala [Verve]

Hank Jones with Cheick Tidiane Seck and the Mandinkas
A legendary jazz pianist delves into Malian music.

instrument on *Kulanjan* is the kamalengoni (young boy's harp)—which was invented in

the 1960s by an adventuresome musician named Alata Brulaye. The harp is a smaller,

All the power
and all the passion
you'd expect
from a Warrior...

Plus a couple of extra strings.

The *Warrior* guitars.

[That's right, guitars.]



WARRIOR HAND ANOINTED INSTRUMENTS
93 Direct Connection Drive
Rossville, GA 30741
706/891-3009

[www.warriorinstruments.com]

higher-pitched version of the venerable doso ngoni (hunter's harp), heard by Americans in the hands of musicians such as Don Cherry and David Lindley. In Mali, the doso ngoni is played only in spiritual gatherings of hunters, and is off-limits to pop musicians. Brulaye's invention took the basic timbre of the doso ngoni out of the sacred realm and into the recreational. These days, kamalengonis are a common sight on concert stages.

The kamalengoni's big moment on *Kulanjan* comes on one of the album's most transcendent tracks, "Ol' Georgie Buck"—a banjo tune Mahal learned years ago from Elizabeth Cotten. It sounds like an old, rural blues with no chord changes—just a vamp and a cycling melody. Mahal first played the song for Coulibaly, who found a typical Was-

soulou riff that worked nicely with the melody. The song begins with a darting kamalengoni intro and then drops into the Wassoulou genre's signature triplet groove. When Mahal's bluesy, plaintive voice enters the mix, it's hard not to feel a strong connection between American roots music and Malian music.

Picking Through Time

The four griot songs on *Kulanjan* challenged Mahal as a guitarist. This is highly formalized music, and its rhythms are tricky. But ever since Mahal heard the late kora genius Alhadji Bai Konte in the late '60s, he has developed an ear for what he calls "the African melodiousness" that is quite different from the angst of the blues. On *Kulanjan*, Mahal did not try to



Kora master Toumani Diabate assembled the musicians for the Kulanjan sessions.

match the griots' electrifying improvisations, instead he opted for convincing accompaniments that he could play with certainty. On the stately "Tunkaranke," for example, he plays a simple arpeggio. It's

not something a Malian guitarist would play, but in its understated elegance, it fits.

For Mahal, the *Kulanjan* project was a step forward in a lifelong quest to "close the circle" of American and African roots music. Mahal has always used the guitar as a tool for his personal cultural study. Each new blues technique and each new American style he has mastered was another step back toward those African roots.

"As much guitar as I have learned through the past 30 years, my study is now these African instruments," he says. "There's nowhere else to go. If you can't get back to the blues, you aren't going to make it to Africa. And, although I've had a great deal of popularity playing American folk and blues, nothing beats what went down recording *Kulanjan*. Nothing." ■

EFFECT YOURSELF

AKAI

GUITAR

SIGNAL

PROCESSING



AKAI has a long standing reputation for bringing innovative new products into the world of music.

Now we have developed a new line of tools to bring **Akai innovation** into the world of guitar.

A **cool new line** of **effects pedals** provide ultimate sonic manipulation by combining the best vintage sounds with today's feature options in a stylish and easy-to-use design. On the stage or in the studio, these effects will **bend, warp, loop, and squeeze** your sound, or just caress your tone; it's all up to you.

Music is your life. Effect it with AKAI!

SHRED-O-MATIC: Tube/Solid State Hybrid Distortion

VARIWAH: Multi Wah

HEADRUSH: Tap Delay/Tape Echo Simulator/Looping Recorder

INTELLIPHASE: Analog Phaser

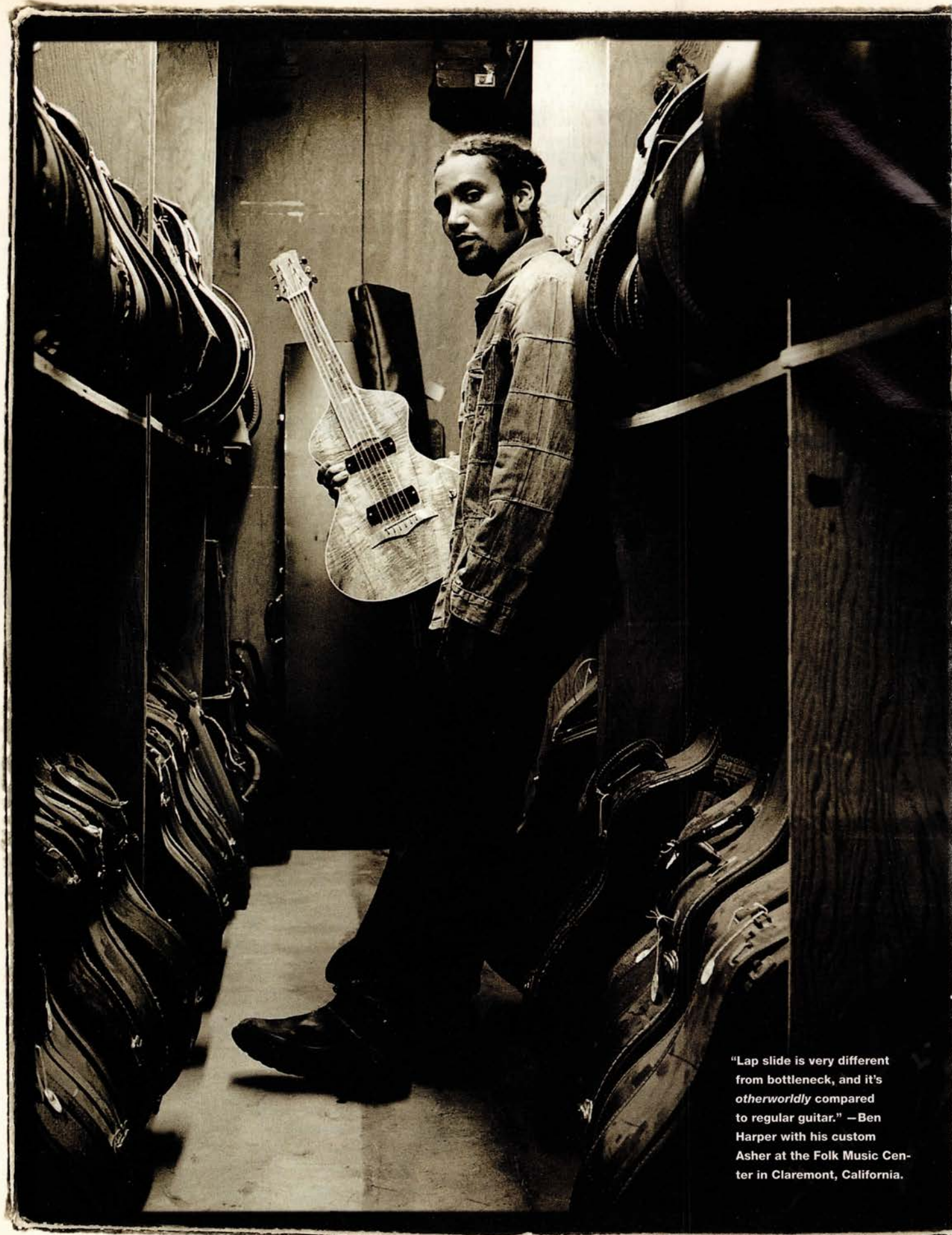
TUNE LOCK: Chromatic Tuner

AKAI professional

Akai Musical Instrument Corp. • 4710 Mercantile Dr. • Ft. Worth, TX 76137
[phone] 817-831-9203 [fax] 817-222-1490

Canada: Power Marketing • 372 Richmond St. W. #112 • Toronto, Ontario, Canada M5V 1X6 • 416-593-8863

www.akai.com/akaipro



"Lap slide is very different from bottleneck, and it's otherworldly compared to regular guitar." — Ben Harper with his custom Asher at the Folk Music Center in Claremont, California.

ROOTS RADICAL

BEN HARPER AMPS UP THE FOLK-BLUES TRADITION

BY ANDY ELLIS

"I make no mistake about it," says Ben Harper, "making a good record is pure, unadulterated pain. If you fall and break your leg—that's pain. But I'm telling you, the phase between pain and death? That's making a

good record. It's *extreme*." ■ Best known for his powerful songwriting and fiery slide licks—played on an amplified, acoustic Weissenborn lap guitar—Harper does not take music-making lightly. Starting with 1994's *Welcome to the Cruel World*, he has gradually built a reputation for playing intense, uncompromising music. Mixing incisive, socially conscious lyrics with rootsy

PHOTOGRAPHY BY DANNY CLINCH

ROOTS RADICAL

riffs, he manages to pay homage to such traditional bluesmen as Mississippi John Hurt and Blind Willie Johnson, while simultaneously forging new directions in lap-slide guitar.

Harper's albums are remarkably eclectic. Over the course of a few songs, he'll meld introspective fingerpicking, trippy backwards slide, string quartet counterpoint, old timey mandolin, and blistering feedback. And the California native isn't afraid to sing about social issues most rockers wouldn't touch with a ten-foot pole: racism ("Oppression"), homelessness ("Homeless Child"), and wife abuse ("Widow of a Living Man"). Death, redemption, and spirituality are key themes in each of his albums. While many contemporary bands strive to recreate the *sounds* of '60s music, they seldom have the courage or perception to revive the genre's social consciousness. In his late twenties, Harper is one of the few young musicians willing to carry the torch of '60s protest music into the next millennium.

In many ways, Harper redefines the meaning of guitar hero. Although he plays skillfully, he values vibe more than technique. He also knows the instrument's history, yet isn't afraid to push tradition. He sees the beauty in stylistic diversity, yet understands the importance of finding a unique voice. And he loves to collect guitars, but knows it's the songs—not the tools—that matter.

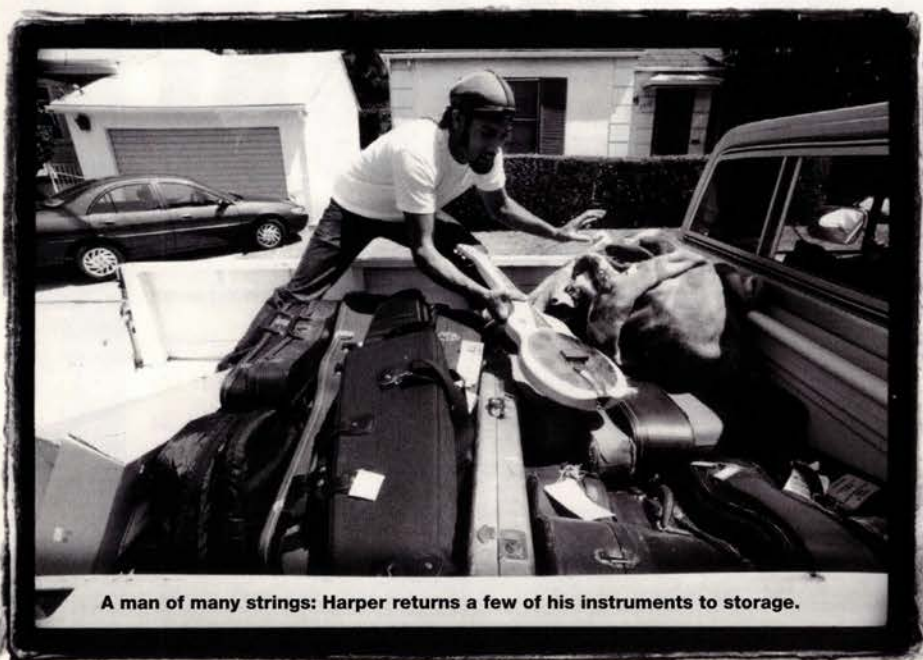
Ben Harper on MP3 and "Evil" Record Labels

Everyone has a different take on what the MP3 situation means," says Harper. "People who have already made millions from record sales are totally down for MP3. 'Bring it on—why not?' But I know people who are in the position of trying to recoup recording money and are completely opposed to it: 'Hey look, I'm trying to repay this debt here, and even make a little money, and people are getting the music for free. What's up with that?'"

"Then there are bands who are having a hard time getting signed, and are hoping that MP3 offers a chance for wider exposure without major-label support. But I know people who have signed with online labels and they aren't selling the number of records they'd like. The reality still is that you sell records by playing good music, exposing it to people yourself, and motivating them to go get it."

"And yet some people are saying, 'MP3! Down with the record companies!' How stupid can you be? If it weren't for big record companies, do you think Nirvana would have had the means to hook up with Butch Vig, spend four grand a day in the studio, and make a record like *Nevermind*? Hell no. It takes major-label support to know a group's chemistry, get them into a studio with a producer, and give them access to the expensive gear that facilitates making good-sounding records. And don't forget that labels also put the money out to get music to peoples' ears, because it doesn't just appear on their doorsteps. Record companies invest a lot of money in an artist's career and are a conduit for some of the greatest music ever—think of the old Verve or Stax records. Labels take the bear's share of the percentage, because they take the bear's share of the risk. *Period*."

"But everybody needs a bad guy, and I'm not here to defend the giant corporate labels because some of them are screwed up. But you know what? You've got to see both sides of it—the good and the bad. Stuff does fall through the cracks, and you might not get signed if your music doesn't have that instantaneous hit factor, but the bottom line is, if you've got the songs, you *will* get heard."



A man of many strings: Harper returns a few of his instruments to storage.

Our interview occurred over the course of two days. We spoke at Harper's Los Angeles home, in restaurants, and while zipping along L.A.'s notorious freeways. Though bombarded by a steady stream of phone calls from his manager, booking agent, and record label, Harper never lost his energy and enthusiasm for discussing guitar players, equipment ("I'm a total gear freak"), songwriting, and his new record—*Burn to Shine* [Virgin]. He even shared his lap slide tunings and techniques (see "Lap Dancing" on p. 88).

• • • •

About six years ago, I remember seeing you play with Taj Mahal on Austin City Limits and wondering, "Who is that guy with braids playing blues on a Weissenborn?"

It seems like six *minutes* ago! Taj gave me my first professional gig, but I was at a musical crossroads. I loved Jimi's Strat tone and I loved the acoustic honesty of John Hurt and Blind Willie,

and I wanted to get both sounds at the same time. I showed up at the *Austin City Limits* studio with an amp and pedals. We set up for soundcheck, I hit my first note, and the whole band turned their heads and went, "What are you *doing*?" So I scaled back and went with the clean acoustic sound for the show, but I realized right then that there were going to be some growing pains.

You were raised in a musical family—both your grandmother and mother played guitar, right?

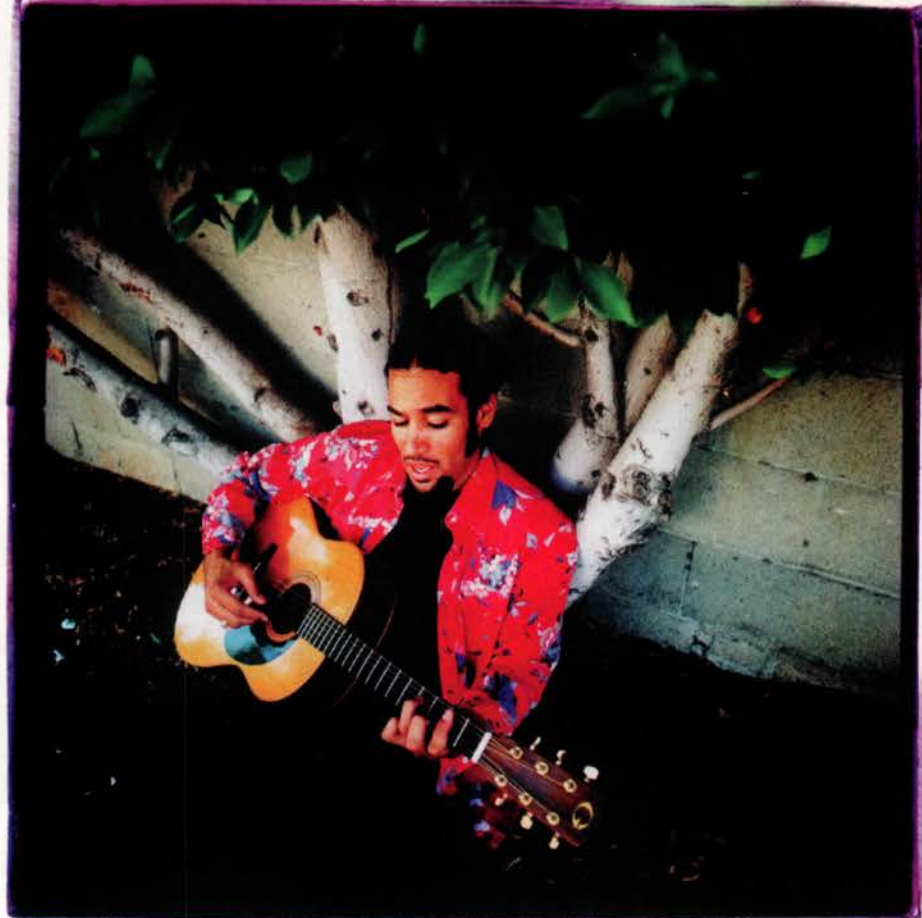
Yes. In 1958, my grandparents started the Folk Music Center in Claremont, California. It's a music store and acoustic musical instrument museum, and it has now been certified as a historic landmark. My grandmother taught guitar there, and my grandfather—a poet and philosopher—still works there alongside his grandchildren. I was raised in the store, surrounded by acoustic instruments from all over the world.

My mom plays folk, country, and soul, and sings like Emmylou Harris and Dolly Parton. That's where I come from—folk and acoustic blues. But as a kid, I listened to Stevie Wonder, Otis Redding, and Led Zeppelin because they were part of my parents' record collection. The Allman Brothers' *Idlewild South*, Little Feat's *Dixie Chicken*, Bob Marley's *Natty Dread*, and Jimi Hendrix's *Smash Hits* were constantly playing in my house. On Saturday, my dad would sit down with his congas in front of the TV and jam to *Soul Train*—that was when *Soul Train* had James Brown.

The musical diversity of your youth still seems to drive you creatively, as Burn to Shine is a sonic departure from your first three albums. For instance, your feedback-laced, Weissenborn-through-Marshall riffs have given way to an even heavier distortion.

You're hearing my Asher guitar. On the previous record, *Will to Live*, I think I pushed an acoustic lap guitar as loud as it could go with the crunch stuff on "Faded" and "Will to Live." Those old Weissenborns are only held together with hide glue, and I could feel them vibrating in a dangerous way. The volume level was rattling the ribs loose. Because the neck is hollow, the entire guitar is a chamber. The resonance was coming up out of the soundhole and not going into the pickup, and the feedback was taking off in directions that were unusable. Feedback is good—it's nice to be a little out of control—but I need to be able to contain it in a musical way. I also bat guitars around, and my slapping and pounding didn't help.

So I went to [luthier] Billy Asher and said, "How can we translate acoustic lap guitar into something that's a cross between a Weissenborn and a Les Paul? He came up with the instrument I played on *Burn to Shine*. It's built of Honduras mahogany—like an old Les Paul—but it's a neck-through-body design. The wings are honey-combed with nine hollow chambers and covered



"Your instrument and sound reflect your personality. If they don't, you're not reaching deep enough."

with a koa top. Billy also hollows out the neck and fills it with graphite. He built several prototypes—with and without the graphite—but somehow the graphite connects the resonance to the rest of the body, so we settled on that. The Asher also has a brass saddle, which seems to enhance sustain.

I was excited when Billy built this guitar—it gets such a mad tone. Finally I could get solid-body volume and sustain, control feedback, and still have some hollow resonance that filters up through the pickups instead of through the open hole.

What about the two pickups? They resemble P-90s.

Tom Anderson winds the magnetic pickups, and there's also an L.R. Baggs pickup in the bridge.

The Asher sounds very different from a traditional lap steel, and it obviously led you down a new sonic road.

One reason the Asher sounds different is be-

cause it has a full, 25" scale length—like the Weissenborn. Typical lap steels have a 22.75" scale.

But my songs have been growing in this direction all along. I've been into exploring resonance and letting notes ring—pushing them to the edge before they go into feedback.

What about your tone bar?

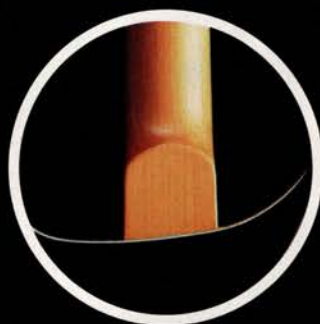
For years I used a Stevens bar, but once I had tried a Sheerhorn bar, there was no going back. It's the perfect weight, and it's easy to grip. I also use an aluminum Ernie Ball volume pedal. They're smooth, and I like the action.

I see you're using bronze strings on the Asher—that's unusual with magnetic pickups.

Bronze does something nice to the overall tone—you can give it a little more volume and not lose warmth. Bronze wound strings don't get picked up by the magnetic field as strongly as nickel wounds, but I just dig in that much harder on the bass strings, so it's not a problem.

Do you use custom string gauges for your Weissenborns?

Custom 22 Soapbar



All the tone of a traditional maple neck with the structural rigidity, and mid-range response of a PRS glued-in neck joint.



A traditional 5-way blade switch with a PRS twist. You can select the "in-between" sounds and you can also get the neck and bridge pickups together.

Featuring our custom-built Duncan soapbar pickups the Custom 22 Soapbar combines PRS build quality, beauty and playability with many traditional features not previously available on our guitars.

PRS PAUL
REED
SMITH
GUITARS®

ROOTS RADICAL

I used to, but now for simplicity I use stock D'Addario strings. On the slide guitars, I don't go lighter than a .012 set. If I'm tuned to *D* or *E*, I use light phosphor bronze D'Addarios. If I'm in *C* or *B*, I use mediums. Below *B*, you've got to use heavy gauge, so it won't feel like spaghetti. I even have one guitar strung with a .014 set.

What other guitars and amps did you use on Burn to Shine?

All the crunch slide is the Asher. My main amp was a 100-watt, 3-channel Demeter head running through a Marshall 4x10 cabinet with Celestion speakers. The Demeter's red channel—the nasty one—had plenty of crunch, but occasionally I'd add an Ibanez TS-808 Tube Screamer to send it over the top. Mark Ford, who used to be in the Black Crowes, recommended that pedal to me. He's an *insane* player.

I also used a pink-face, 3-channel Soldano tube preamp through a solid-state Crown amp—that setup produced a beautiful, sparkly clean sound. My other amps were a Vox AC30, a '57 Fender Twin, and a mid- to late-'50s 4x10 Bassman. All our tweed amps have the original Jensen speakers.

Did you layer amp tones?

Quite a bit. In "Less," for example, the outro has the Demeter, the Vox, and the Soldano—all piled on top of one another to get different frequency ranges of crunch. But I'd also switch amps for different sections in a song.

Did you record each section separately?

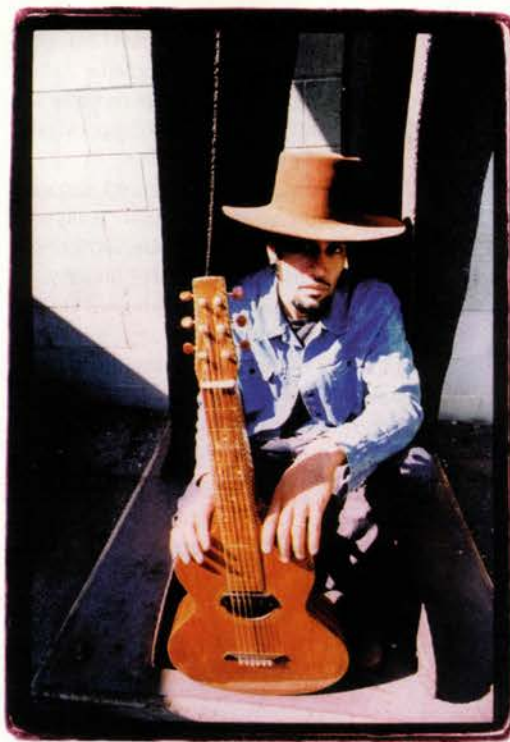
No, I just switched between amps using an A/B box. Like in "The Woman in You," the verse is relatively clean, but the chorus has a little more grind. I used the Twin for the verses and the Bassman for the choruses.

That's like having a cosmic stompbox—a different circuit, a different transformer, and different tubes and speakers.

It's great. We did layer crunch sounds in the bridge—the screaming section with the harder guitars. It's a matter of mixing and matching amps until you get the perfect bed.

Did you demo your songs before going into the studio?

I record each song live on cassette and give it to our producer, JP Plunier, so he can get his wheels turning. Then the band goes into a rehearsal space, and we work out the music. We don't learn the songs, we just sketch maps. We know where the chords go, yet we leave room



for improvisation and surprise.

So a lot of the arranging happens at the actual recording sessions?

Yeah. Separating the good from the bad is a job unto itself. It's crucial to know when something is rough but good, compared to rough but *bad*. It takes a lifetime just to learn how to sing or play guitar or write songs. To juggle all three *and* make production decisions is asking a lot, so I trust JP to evaluate the performances. Our relationship goes back 20 years—we're from the same hometown. My definition of a producer is someone who can come into the studio and make you sound better than you can by yourself—and JP does that.

Do you track as a band?

We record as much live as humanly possible. On a good day, we'll get bass, drums, guitar, and a vocal.

You cut the vocal with the instruments?

Yes, but not all the time. All the acoustic stuff is done at once—guitar and vocal.

Where did you record?

At Alpha Studio in North Hollywood with its wood rooms and big cement spaces. We used old Neve preamps, a Trident board, and tube mics.

What drew you to lap slide?

People often ask me that, and I don't have an answer. Why did Miles play trumpet? Why does anyone in this world decide to play trombone? Or the tuba.

God forbid! But they do, because it's what calls them. It's mystical how you come to the sound that defines you. Your instrument and sound reflect your personality. If they don't, you're not reaching deep enough.

Another mystical thing is that one guitarist

"I loved Jimi's Strat tone, and I loved the acoustic honesty of John Hurt, and I wanted to get both sounds at the same time."

can play a *G* chord and stand the hairs up on your neck, while another will hit a *G* and you go, "Well, it's a *G*." Why is that? How can Bob Marley, Elvis Costello, Bob Dylan, Neil Young—or Richard Ashcroft from the Verve, for that matter—get so much soul out of a *G* chord? Or how can one guitarist burn up and down the fretboard and leave your jaw dragging on the floor, while another does the same thing and puts you to sleep?

What puts your jaw on the floor?

I heard a Mississippi John Hurt record at a very important time in my life—right after high school. This was at the music store. I recognized the song—"Stagolee"—from my childhood, but this time when I heard it, I stood there transfixed. It was at that very moment that I knew I'd be playing guitar for the rest of my life—no matter what. He does this double-thumb picking that I felt compelled to learn. That night, I locked up the shop and swore I was not going to leave until I'd worked it out. I left at 5 a.m. the next morning, able to fingerpick the song.

As far as lap slide, David Lindley is my strongest influence, hands down. For me, he's the greatest living slide player. We were neighbors, and I grew up listening to him and watching him closely. His daughter Roseanne and I are the same age, and we grew up the best of friends. Our families would go to his concerts all over the place.

In terms of records? Jimi Hendrix, David Lindley, Blind Willie Johnson, Mississippi John Hurt, and Warren Haynes from Gov't Mule—I need them all in my life at least weekly.

Did you start with regular roundneck bottleneck guitar before making the transition to

ROOTS RADICAL

squareneck lap slide?

I went from folk fingerpicking—Mississippi John Hurt meets Leo Kottke—to playing bottleneck. I listened to Blind Willie Johnson, Blind Willie McTell, Robert Johnson, and Bukka White,

and got my hands on every video and CD I could find. I got into lap slide through Mike McLellan—an amazing musician who plays fiddle, lap slide, banjo, dulcimer, and autoharp. He's the one who inspired Lindley to play.

Mike heard me playing bottleneck and said, "What you're doing would translate really well to lap slide," and then loaned me his National Tricone. I was listening to a lot of Blind Willie Johnson at the time, and I think he was playing some songs on his lap. I know there's no proof of that, but when I started translating the Blind Willie songs I was working on—"God Don't Never Change," "Praise God I'm Satisfied," and "Nobody's Fault but Mine"—to lap guitar, I was able to get closer to what he was doing.

I could never get to my own voice playing bottleneck, but when I started playing lap slide, I finally found it. At that point, there was no turning back. I was about 19, and I spent the next few years woodshedding my ass off—hours and hours and hours.

What led you from a Tricone resonator to an all-wood Weissenborn?

I love Nationals and Dobros, but they only sound like Nationals and Dobros. I had so many other sounds in my head and my heart, that I had to go to them. The Weissenborn offered me a fuller range of acoustic sounds and it was the most musically fulfilling instrument I'd ever held in my hands. Not only does a Weissenborn give you wooden tones, but if you sting it right, it yields a National or Dobro flavor. Once I got to the Weissenborn by way of the National, all of a sudden I started writing music.

Speaking of songs, in five years you've recorded four albums containing mostly original music. Given your active touring schedule, when do you write?

During soundchecks, in hotel rooms on the road, or late nights at home. As my wife will attest, pretty much four nights a week I don't go to bed until the sun comes up. And now with kids, I have to wake up only a few hours later. I don't have a choice—I get nervous when days go by, and I don't work on a song. Songwriting is what keeps me sane. It's what excites me about life and brings me the greatest joy—outside of my family and dearest friends. I don't have a lot of outside interests. My hobbies are guitar, writing songs, and looking at life in a way that can reflect into my songwriting.

Your lyrics have a '60s sensibility—social issues figure in many of your songs.

People say you are what you eat, but for musicians, you are what you *hear*. My grandfather was friends with Pete Seeger, and I heard a lot of Bob Dylan and Tim Hardin when I was young. We were raised with that hardcore social consciousness—clearly defined social rights and wrongs. We were taught to not be cynical, but to be critical—and to distinguish between the two—and to do what you can to make where you are a better place for you and those around you.

Do you keep a song in your head while you're working on it, or do record your ideas as they develop?

I use a little tape recorder—that's my "home studio." There's an acoustic version of every song I've written somewhere on cassette.

Do you have any advice for guitarists?

Write songs! Sit down and dig deep inside the scariest and most enlightened part of your soul, and don't *ever* allow yourself to be limited by yourself. Don't accept boundaries. Listen to music that's outside your area of interest, and write in as many different styles as possible, because the world *never* has enough good songs.

The Derailers
Play 'em

Fender
NICK PLATED STEEL
SUPER 250
009 011 016 024 032 042

Fender

Brian Hofeldt and Tony Villanueva play Super 250's,
and Ed Adkins plays Stainless 9050 Flatwounds.

©1999 FMIC 7975 N. Hayden Rd. Scottsdale, AZ 85258

LEGENDS PLAY

*All signature models available
at your Cort dealer.*

Cort®

*Joe Beck
plays the Cort Beck-6.*

*Larry Coryell
plays the Cort LCS-1.*

*Matt "Guitar" Murphy
plays the Cort MGM-1.*

*Hiram Bullock
plays the Cort HBS.*

*Billy Cox
plays the Cort "Freedom Bass".*

"An individual's tone
comes from the elbow
down, all the way
through the hands."
— Ben Harper



LAP

EXPLORE BEN HARPER'S RIFFS & TECHNIQUES

BY ANDY ELLIS

Like many slide guitarists, Ben Harper plays in a number of tunings, but one stands out as his favorite. "I call it DADDAD, and it comes from open-D tuning," he explains. "Here's open D—D, A, D, F#, A, D [Ex. 1a]. To get DADDAD, just drop the third string from F# to D." As Ex. 1b illustrates, this yields a unison between the third and fourth strings, and creates two sets of power chords—one on

Ex. 1a open D tuning



Ex. 1b DADDAD tuning



PHOTOGRAPHY BY DANNY CLINCH

LAP DANCING

the bottom three strings, the other on the top three strings.

Whip it good. "When I play riffs in open *D*," says Harper, "too often the *F#* worms itself into chords and gets in the way. But when you tune that string down, you get a powerful chord that works all the way up the neck. 'Whipping Boy' is in *DADDAD*." Harper plays the song's main riff, which features chords on the sixth, fifth, and fourth strings (Ex. 2). "If you accidentally strum the third string," he elaborates, "you simply reinforce the bottom notes instead of getting that mandatory major sound."

To appreciate Harper's point, first learn Ex. 2 as written, then raise the third string to *F#* and play the riff again. Unless you're *extremely* careful, you'll find that each chord's 3 (which now resides on the third string) will intrude on the riff. Yuck—parallel major chords. Even if you don't pick the third string, your bar is likely to set it into motion when you add vibrato to a chord.

Most open tunings contain a major or minor third, and therefore produce a major or minor chord when you strum all the strings. Harper's *DADDAD* tuning has a neutral sound that's nei-

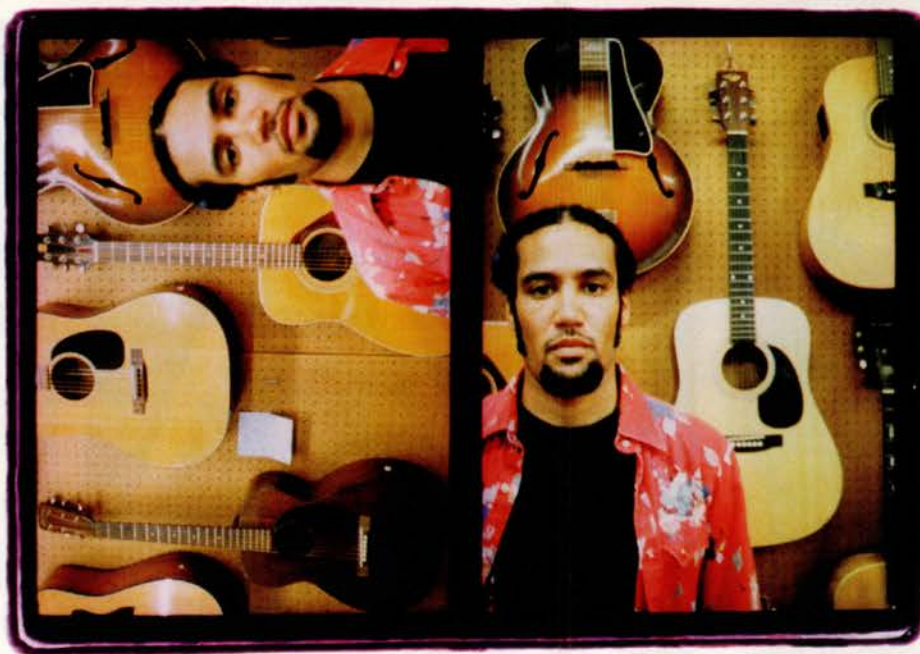
ther major nor minor. "You can take it either way," he concurs. "I've listened to Blind Willie Johnson for many hours, and I think he sometimes used this tuning."

Barwork. Ex. 2 also reveals Harper's fondness for pull-offs and hammer-ons. A clean pull-off requires a light touch. Simply *lift* the bar off the strings—don't drag it—and you'll hear the open strings ring. You can hammer a bit more vigorously, depending on how rude you want to sound. Try a delicate hammer in bar 1 (beat four) and a more slammin' hammer going into bar 2.

Watch the staccato marks in bar 3—the goal is to make each of the five power chords distinct from the others. There are two ways to create

a staccato chord: You can momentarily lift the bar off the strings and let your behind-the-bar fingers act as a damper, or you can quickly mute the strings with your picking-hand fingertips before you pluck the next chord. You may find that a combination of these two approaches works best.

Picking-hand technique. Many of Harper's riffs, including Ex. 2, lend themselves to both strumming and picking. For starters, stroke the three-note chords with your thumb, and pick the single notes with your index or middle finger. Then try plucking the chords using thumb, index, and middle fingers. Strumming lap-guitar chords yields singing, rhythmic stabs while



Ex. 2

♩ = 72-84

DADDAD tuning

w/ slide

Ex. 3

♩ = 80-92

DADDAD tuning

w/ slide

plucking offers more precise control over dynamics and muting.

Rather than use fingerpicks, Harper plucks with his fingertips, using his thumb, index, middle, and ring fingers. "For me," he says, "picks take away the notes' warmth. But then you hear David Lindley, and right away that shoots down my theory. I've heard guitarists put on fingerpicks and just stun you, but I've also heard players sound so brittle. I feel closer to the instrument with bare fingers, but I shredded my fingertips before I got used to it."

The perfect grind. "In *DADDAD*, you can play chords on the top strings too," Harper remarks, while playing a driving riff from "Ground on Down" (Ex. 3). Notice that there are only two picking-hand attacks in this passage—the other attacks are all hammers and pulls. Pluck only the riff's first and third sixteenth notes, and let your bar do the rest. To approximate the stinging sound Harper gets on disc, vigorously strum and hammer the strings.

Harper uses half-step slides (frets 4-5 and 10-11) to create chromatic color and build momentum through tension and release. In this phrase, the octaves (strings three and one) evoke a chimney 12-string.

Less is more. Harper takes chromatic movement even further in "Less." "It's all pulls and hammers," he says, playing Ex. 4a. On the record, his furious distortion creates soaring sustain—if you can replicate *that* tone, you won't need to pick the strings at all. Hammer the opening *E5*, the *Bb5* in bar 2, and the first *F5* in bar 3.

The Poor Man's Weissenborn



Don't have a Weissenborn handy? Join the club—these vintage, acoustic lap guitars are hard to come by. And if you *do* find one, you'll probably pay dearly. "You used to see them for \$50, but those days are gone," says Ben Harper. Luckily, budding lap guitarists have other options.

You can, of course, buy a new Weissenborn-style instrument (Bear Creek is one of several companies making cool hollow-neck repros). But if you're on a tight budget—or simply want to investigate acoustic lap guitar before committing the rupees for a dedicated instrument—you can easily convert a flat-top for lap playing.

First, buy a "Dobro nut" (an arched piece of metal that sits over a standard nut and comes with built-in string grooves) and a saddle blank that's tall enough to raise your strings a 1/4" to 1/2" off the fretboard. You should be able to find both of these items at a well-stocked music store for under \$10. Slacken your strings, slip on the Dobro nut, swap saddles, retune, and you're done.

Got a beater acoustic with a warped neck? Convert it! My favorite choice, however, is the inexpensive Baby Taylor. Its small, light body is easy to hold on your lap. Because it's a short-scale instrument, you won't get the booming bottom of a dreadnought or jumbo, but the Baby's natural voice—a bit high and compressed—is well suited to lap riffing. Strung with acoustic lights (.012-.052), the Baby Taylor will handle several lap tunings. To explore Harper's *DADDAD* power-chord tuning, raise it a whole-step (*E, B, E, E, B, E*). Alternatively, try Dobro open-G tuning (*G, B, D, G, B, D*) or open-E (*E, B, E, G#, B, E*). —AE

Pull-off to the open strings (beat two in bars 1 and 2) and slide up or down into everything else. Aim for a fluid, legato grind.

Ex. 4b is a second riff from "Less." For an especially wicked sound, strum the chords with

your thumb. As you swing across the bottom three strings, occasionally catch the unison between the third and fourth strings. This interval is never perfectly in tune, so the riff's top voice will stand out. Harper often takes advantage of

Ex. 4a

♩ = 108-116
DADDAD tuning

E5 F5 F#5 G5 Bb5 E5 F5 F#5 G5 F5 E5 F5 F#5

w/ slide and dist.

* Hammer-on w/ slide bar.

Ex. 4b

♩ = 108-116
DADDAD tuning

E5 F#5 G5 F#5 E5 B5 C5 B5 A5

w/ slide and dist.

audio version
available!
www.truefire.com

Signature Sound

JAZZ STRINGS TO GEORGE'S SPECS.

George's sound. Like no other.

Thomastik strings. Like no other.

Benson strings by Thomastik.

Like no other. The fidelity of pure nickel.

The ultra-soft natural feel.

More responsive than steel. Or chrome.

Flat wounds and round wounds. Perfect

jazz sound. Like no other.

George loves 'em. You will too.



THOMASTIK-INFELD®

www.thomastik-infeld.com



CONNOLLY & Co.

Exclusive U.S.A. Distributor
1-800-644-5268

LAP DANCING

"I could never get to my own voice playing bottleneck, but when I started playing lap slide, I finally found it."

this natural chorusing. "The third string is a thinner gauge, so it's a little out. When I accidentally hit it with the fourth string, the note goes *voom*."

In bar 2, pay attention to the pull-off (and of beat one) and hammer-on (beat two), add quivering vibrato to the quarter-note chords, and keep the power-chord slides in tempo. As in the previous example, this riff calls for a grinding tone.

Double-thumbing. "If you want to play slide guitar," says Harper, "it's helpful to know how

to fingerpick. The pickers I love alternate bass strings with their thumb. You could set your watch by Taj Mahal's thumb—it's that steady. I call this double-thumbing." To demonstrate, Harper plays Ex. 5a. "It's just *dum-cha-dum-cha*—you're playing a bass part. Elizabeth Cotten and Mississippi John Hurt built their picking patterns around double-thumbing."

Once you establish a steady quarter-note bass, it's time to add the melodic component. Ex. 5b is distilled from several passages Harper played to demonstrate melody with alternating bass-string accompaniment.

This is tricky: You have to allow the open bass strings to ring while playing the melody with the bar on the top string. To do this, arch your hand over the fretboard and place the tip of the bar on the first string. Once you find the correct angle, you'll be able to glide along the top string without interfering with the sustaining bass notes.

The syncopation in bar 1 (beats two and three) is typical of Piedmont blues—steady bass with offset melody. Pluck the upstemmed notes

with your index and middle fingers, and strike the downstemmed bass notes with your thumb.

This phrase is in open-*D* tuning. "I'll throw the *F#* in there for writing more quiet songs," Harper allows. "Pleasure and Pain" is in open *D*." In Ex. 5b, the difference between open *D* and *DADDAD* is only apparent in the final bar, when you strum those six-note major chords.

Crazed unisons. The main riff from "Forgiven" (Ex. 6a) is in Harper's *DADDAD* tuning, but up a whole-step (*E, B, E, E, B, E*). "This is another one that wouldn't work with a major tuning," Harper explains, as he demonstrates the subtle barwork. The phrase features a melody played on the third string against the droning fourth string. As in the previous example, you need to arch your hand and select notes with the tip, rather than the side of your bar. The unisons add a dulcimer-like twang, and the offbeat *E* pedal-tones propel the groove forward. As before, use your fingers to pick the upstemmed notes, and your thumb on the downstemmed notes.

"Forgiven" ends with the unison-rich figure in Ex. 6b. Notice how one theme—which Harper

Ex. 5a

open D tuning



Ex. 5b

Freely
open D tuning



Ex. 6a

♩ = 72-92
EBEEBE tuning



**audio version
available!**
www.truefire.com



The Gretsch Company, PO Box 2468, Savannah, GA 31402
Manufacture of the world's finest drums and guitars since 1883

www.gretsch.com

Brian Setzer and His Gretsch Signature Model 6120

LAP DANCING

plays on double-*E* middle strings—repeats in each measure against a descending bass line. Don't pick or hammer the lowest note in measures 1, 2, and 3—just let the your bar "scrub" it out as you add vibrato to the neighboring fifth string. Your bar actually *bows* the sixth string, causing it to come alive. Harper's playing is full of these delightful ghosted notes.

This riff has it all: nimble barwork with slides, hammers, and pulls; independent thumb-and-finger picking action; unison strings; and trance-inducing repetition. See how the melody anticipates each new measure by an eighth-note? Start slowly until you feel the elliptical rhythm in your bones, then gradually wind up to speed. On "Forgiven," Harper plays this hypnotic line over a throbbing, sixteenth-note bass guitar and snappy backbeats.

Shake that thing. "Vibrato is what separates slide players," asserts Harper. "There's a place for a nervous vibrato, but it gets very unmusical if you use it *all* the time. I find there are three



Harper keeps his bar-hand 4th finger hovering off the strings. "You're more agile if you can move around without having to drag dead weight behind the bar," he says. He also favors a bare-fingers picking technique derived from such folk-blues guitarists as Mississippi John Hurt and Elizabeth Cotten.

crucial vibratos—a slow one, a nervous one, and one in between. And then there's just holding a note with your slide—for that, you have to be confident about your intonation."

To illustrate, Harper plays variations on Ex. 7. As you repeat the phrase, try mixing different vibrato speeds. For instance, quickly wiggle the unison-fortified G5 power chord, and slowly shake the sustained C. Then try sliding into these notes without vibrato. In bar 2, notice how a ghosted *F* appears below C. As in Ex. 6b, use your bar to bow this bottom note.

Finding your voice. "It's not easy to sound like somebody else," concludes Harper, "but it's even harder to sound like yourself. Every note has been played, so you've got to really dig deep to find your voice. It's so important to listen to other styles and try to embody them in your music—even in a small way. Steve Vai and Neil Young play the same freakin' six strings, yet they come from such different places. That's what keeps guitar exciting for me, and that's what has made it the most important instrument of this century." ■

Ex. 6b

♩ = 72-92
EBEBBE tuning

w/ slide and dist.

* Hammer-on w/ slide bar.

Ex. 7

♩ = 108-132
DADDAD tuning

w/ slide

 **audio version available!**
www.truefire.com

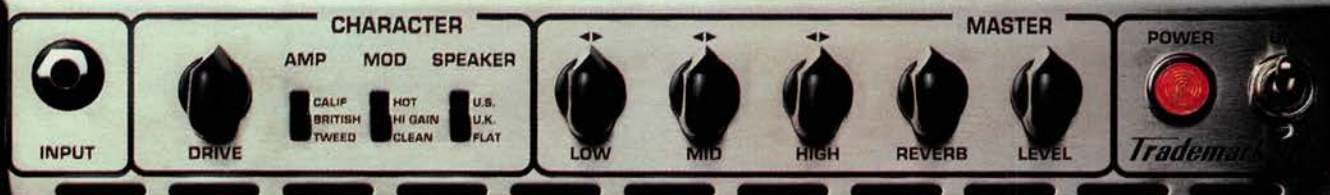
SIZE HASN'T MATTERED THIS MUCH TO GUITAR PLAYERS SINCE THE DAYS OF SPANDEX

The Trademark 10 from Tech 21 proves that small doesn't mean lacking. It delivers the 100% analog, big tube amp sounds of our best-selling SansAmp™ GT2 pedal in a takeaway cab with a real 3-spring reverb and 3-band active EQ. And with Grammy-winning tones at any volume, and dedicated XLR and 1/4" direct outputs to drive an amp, studio desk or PA, it's a tremendous performer on stage or off. **Don't follow trends. Create them.™**

Trademark 10™

Designed & Manufactured in U.S.A.

TECH 21 · NYC 333 W. 52nd St. New York, NY 10019 • www.tech21nyc.com Tel: 212-315-1116 • Fax: 212-315-0825



Repairs

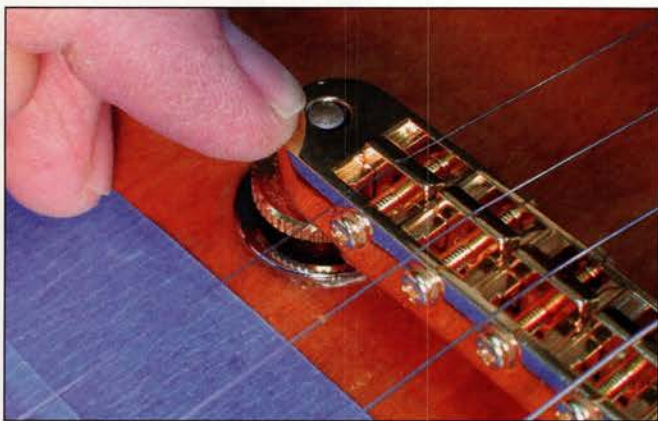
Back in the Saddle

By Dan Erlewine

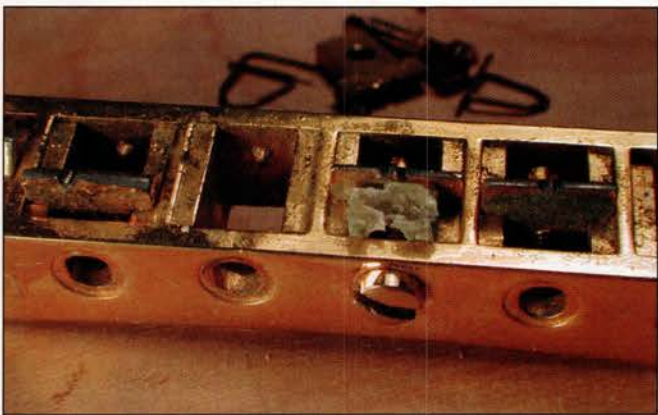
How do owners of Gibson guitars equipped with Schaller-made, Nashville Tune-o-matic bridges remove the bridge saddles if they're worn and need replacing? Well, it's easy if you have a couple of small flat-bladed screwdrivers.

Here's what I did when a 1980 Gibson Howard Roberts Fusion was sent to me for a refret, a new nut, and a setup. As I checked out the guitar, I also discovered that the bridge was funky—the *body* of the bridge was in decent shape, but the saddles definitely needed to be replaced. I prefer blank saddles rather than pre-cut units for this type of job, and as I had to order replacements from Gibson USA, the refret and nut replacement had to be done using a "surrogate" bridge.

Dan Erlewine works full-time researching and developing new products at Stewart-MacDonald's Guitar Shop Supply in Athens, Ohio. In his spare time, Erlewine repairs guitars in his own shop, serving players nationwide. He also teaches guitar repair, and can be seen in his series of how-to videos. Contact Erlewine at erlewine@stewmac.com.



A Stew-Mac 1511-G replacement bridge stood in for the original until the new saddles arrived.



Most of the old saddles had more than one string slot, and wax had been crammed down onto the screws—perhaps to keep the saddles from vibrating or moving.



To remove the saddle screw, I adjusted the saddle all the way against the back wall. Then I pressed down on the retainer clip from the backside, simultaneously using a second screwdriver to back out the screw. Don't try this in your lap!



Once freed from the clip, the screw can be removed, and the clip and saddle will simply drop out. Now the bridge body can be thoroughly cleaned.



Here's the set of new saddle blanks ready to be notched and fit.



I installed the new saddles by reversing the removal process. When you do this repair, be sure to check that the retainer clip has dropped into the screw's groove. If it hasn't, push it in with a small screwdriver.

GODSMACK

If you hang with the Big Boy's, you must be playing with GHS Strings!

ghs
GUITAR
BOOMERS

ROUNDWOUND ELECTRIC GUITAR STRINGS

GHS

THE WAY STRINGS SHOULD BE

ghs
BASS
BOOMERS

ROUNDWOUND ELECTRIC BASS STRINGS

Mfg. by GHS Corp.
2813 Wilber Ave.
Battle Creek, MI 49015, USA
Phone: 800-388-4447
Fax: 800-860-6913

www.ghsstrings.com
email: strings@ghsstrings.com

ghs

photo by Andrew MacNaughton



A Duel of Honor



Albert King and Stevie Ray Vaughan

In Session

Superstar jam sessions are typically about as exciting as day-old bread, but this December 6, 1983, studio performance by blues legends Albert King and Stevie Ray Vaughan is a rare exception. King apparently couldn't recall who Vaughan was as he walked into the studios of CHCH (an independent television station in Hamilton, Ontario). However, he quickly recog-

nized the 29-year-old Texan as "little Stevie," the kid that used to show up—and occasionally sit in—at King's gigs in Austin.

Things had changed, of course, and King surely knew that the tables were turned. Vaughan's blazing, Albert King-inspired licks were all over David Bowie's mega hit "Let's Dance," and the young guitarist was now a rising star. But if King felt like he'd just walked into the guitar duel of his life, he did his best to downplay it. After a wailing rendition of "Call It Stormy Monday," it's hugs and kisses as King exclaims, "Yeah, just like old times, Stevie. I wouldn't have missed this for nothin' in the world." He then recalls his first meeting with Vaughan, remembering him as "a

little skinny fellow," and adding that he knew he had the makings to become a "good fiddler."

Throughout the 11-song disc, King summons his lead guitar powers with hurricane force, regularly switching on a phase shifter to add chewy texture to his ten-ton bends. But King also plays a lot of cool rhythm parts—something he certainly *wouldn't* have done for just anyone. You can really hear him grooving on "Pride and Joy" (which King calls "that fast thing—that rap thing"), adding horn-like jabs at every turn.

Clearly in charge of the proceedings, King treats Vaughan like a son, calling out the songs (mostly his own) and never hesitating to give the younger guitarist advice,

including this gem: "Stevie, I know you can do it. You're already pretty good, but you're going to be better."

On "Blues at Sunrise," King urges Vaughan to play like Jimi Hendrix. Stevie responds with a volley of riffs, but here and elsewhere he also shows remarkable restraint, respectfully reigning in his awesome abilities in deference to the elder bluesman. King eventually breaks a string, and he turns this inconvenience into an opportunity to talk about being ready to "turn it over" to Vaughan. "I don't believe that," replies Stevie. (Ironically, the 60-year-old King would outlive Vaughan by some 16 months, continuing to record and tour until his death on

Tube-O-Matic?...

How about Transist-O-Tube? Or Valv-O-Lean? Just because the name sounds like a tube doesn't mean the amp does. Sure, we could've come up with something like Wanna-Be-A-Tube, but rather than try to hide the fact that our new amps are solid state, we spent our time making solid state sound good. Our Dyna-Touch™ amps are a completely new range of the most toneful, affordable, reliable, feature-packed solid-state amps ever.

Look for the cool jewel!



The tone goes in
before the jewel goes on.

It's simple, really. We gave these amps the same respect others only reserve for more costly tube amps: listening for tone, testing for reliability and designing for easy service (even with our 5-year transferable warranty, our service guys are a pretty lonely bunch).

So tune out all the phony tubular nonsense and try out a new Fender with our Dyna-Touch interactive circuit technology. Solid-state amps that not only sound good, they feel good, too.



Stage 160*

NEW
6
MODELS

Bullet
Reverb



Champion 30



Princeton 65



Deluxe 90*



Stage 100*



* Celestion™ Speakers
crank out the sound
on select models!

Fender

Reviews

December 21, 1992.)

The dialog between King and Vaughan is a testament to the deep respect the two men had for each other, but *In Session* also stands out for its sheer abundance of great guitar playing. The subtle head-cutting dynamic (probably more on King's part than Vaughan's) creates an environment where both guitarists are supportive, yet willing and able to test each other's mettle. Hearing Vaughan's fierce precision in one chorus and King's bare-knuckled response in the next is a rare treat—and one that only those fortunate enough to have seen the two in clubs around Austin during the late '70s could have experienced. **Stax.** —ART THOMPSON

Various Artists

The Gypsy Road

Like *Latcho Drom*, Tony Gatlif's astonishing 1993 documentary about Gypsy music and dance, this compilation retraces

the Gypsy migration from India to Iberia. As in that film, performance after startling performance reveals how the musical vision of one culture helped shape the music of two continents. Guitar is a star, of course, and not only in its familiar flamenco and Django-jazz roles. In fact, some of the Asian and Eastern European performances here make one suspect that key aspects of those Western European styles originated far to the East. Equally fascinating are several cuts from international "all star" groups that assemble players from throughout the Gypsy diaspora. Along the way, we hear nylon- and steel-string guitars, Russian 7-string, and a variety of fretted and unfretted lutes. Even the few tracks without guitar convey how much the Gypsy guitar tradition owes to bowed instruments and the voice. This stunning collection abounds with singing and playing of almost unfathomable depth.

And even if it didn't, it would be worth acquiring just for Taraf de Haïdouks' "Duba Duba . . . Si Hora," a swaggering rave-up that answers the perennial musical question, "What if rockabilly had started in Romania?" **Alula.** —JG



Various Artists

Return of the Grievous Angel: A Tribute to Gram Parsons

Songwriter Gram Parsons gained notoriety when he joined the Byrds in 1968, sending the group head-first into country music. The result was the landmark album *Sweetheart of the Rodeo*. Par-

sons then formed the Flying Burrito Brothers, and later recorded two solo albums (*G.P.* and *Grievous Angel*) before his death in 1973. For *Return of the Grievous Angel*, artists such as the Mavericks, Cowboy Junkies, Gillian Welch, and Elvis Costello show how far Parson's shadow has been cast in the country and rock genres.

Emmylou Harris, a former member of Parsons' backup band, appears three times on *Return of the Grievous Angel*. She shows up on duets with Beck and Sheryl Crow, as well as teaming with the Pretenders for a stellar performance of "She." Harris and Chrissie Hynde trade verses and harmonize elegantly while tremolo-drenched guitars create a haunting backdrop.

Alternative darlings Evan Dando and Julianna Hatfield contribute one of the album's highlights with their reading of "\$1,000 Wedding." The track features Greg Liesz on rhythm guitar—who also makes an

PPM. LOUD OR LETHAL, ST

PROFESSIONAL POWERED MIXERS



406M

MONO, 6 MIC/LINE CHS.

- 500 real watts/2-ohms from twin 250-watt FR Series High-Current power amps • Power amps switchable as dual mains or main + monitor • 6 mic/line chs. with master phantom power • Input gain control w/level set LED on each ch. • Active 3-band EQ and insert jack on each ch. • Separate 9-band, audiophile-quality graphic equalizers on mains & monitor • 32-bit custom EMAC™ digital effects processor with 16 effects & 2 controllable parameters per effect • Special EFX WIDE effects enhancement switch • Way-cool BREAK SWITCH mutes chs. 1-6 during breaks • Rugged polycarbonate case with custom die-cast heat sink

500 WATTS, \$699



408M

MONO, 8 MIC/LINE CHS.

- 500 real watts/2-ohms from twin 250-watt FR Series High-Current power amps • Power amps switchable as dual mains or main + monitor • 8 mic/line chs. with master phantom power • Dual line inputs on channels 7 and 8 • Input gain control w/level set LED on each ch. • Inserts on channels 1-6 • Active 3-band EQ on each ch. • Separate 9-band, audiophile-quality graphic equalizers on mains & monitor • 32-bit custom EMAC™ digital effects processor with 16 effects & 2 controllable parameters per effect • Special EFX WIDE effects enhancement switch • Way-cool BREAK SWITCH mutes chs. 1-6 during breaks • Rugged polycarbonate case with custom die-cast heat sink

500 WATTS, \$799



The Case Specialists



Medium to Heavy Duty Cases
Available for Keyboards,
Mixers, Guitars, Rack Mount
Equipment and More!

Call for pricing on standard
or custom designed cases!

DISCOUNT DISTRIBUTORS

800-346-4638 (In NY) 516-563-8326
www.a1stop.com/discount-cases

REVIEWS

appearance on pedal steel for the Crow/Harris version of "Juanita" and plays lap steel and mandolin behind Lucinda Williams and David Crosby on "Return of the Grievous Angel." Former Byrd and Burrito Brother Chris Hillman teams with country renegade Steve Earle on the honky-tonking "High Fashion Queen," which features a great solo from Hellecaster John Jorgenson. Finally, a tribute album that leaves you feeling satisfied. **Almo Sounds.** —DF



Justin Clayton

Limb

In a world of breakneck tempos, vicious distorted guitars, and end-of-the-world drums, *Limb*—the debut offering from Liverpool's Justin Clayton—is a mellow, hypnotic oasis. Sparkling arpeggios, gorgeous acoustic timbres, and

chimey electric tones abound, beautifully supporting Clayton's lilting vocal melodies. The blending of acoustic and electric guitars is stellar throughout, and the comparative lack of distorted sounds make them that much more effective when Clayton does turn on the fuzz.

In fact, such tonal "cameos" are a recurring motif on *Limb*. The album's opener, "Collide," begins with an intriguing backwards guitar that implodes into the tune's main rhythm hook, but is never heard again. Clayton's Theremin-like slide work also slips into a few songs, and almost every song features understated guitar melodies that sneak in and out of the mix.

Comparisons to Liverpool's famous four-some are inevitable—especially as Clayton plays guitar in Julian Lennon's band—but Clayton's tunes are not overtly Beatle-esque. While some of the guitars and an occasional vocal might remind you of the Fab Four, the most obvious cop on *Limb* is the Pink Floyd-inspired "Shallow World." **Ultimatum.** —MB

Café Tacuba

Revés/Yo Soy

With their fourth album, Café Tacuba prove themselves to be not only the most fascinating export from Mexico City's thriving rock scene, but also one of the most compelling bands on the planet. They make progressive rock in the

STEREO OR MONO: FIVE MOD



408S

STEREO, 8 MIC/LINE CHS.

- 500 real watts, 250/2-ohms from twin 250-watt FR Series High-Current power amps • Power amps switchable as stereo mains or main + monitor • 8 mic/line chs. with master phantom power • Stereo line inputs on chs. 7 & 8 • Input gain control w/level set LED on each ch. • Inserts on chs. 1-6 • Active 3-band EQ & stereo pan control on each ch. • True stereo 9-band graphic EQ on mains • 9-band graphic EQ on monitor • 32-bit custom EMAC™ digital effects processor with 16 effects and 2 controllable parameters per effect • Special EFX WIDE effects enhancement switch • Way-cool BREAK SWITCH mutes chs. 1-6 during breaks • Rugged polycarbonate case with custom die-cast heat sink

500 WATTS, \$899



808M

MONO, 8 MIC/LINE CHS.

- 1200 watts/2-ohms from twin 600-watt FR Series High-Current power amps • Power amps switchable as dual mains or main + monitor • 8 mic/line chs. with master phantom power • Stereo line inputs on chs. 7 & 8 • Input gain control w/level set LED on each ch. • Inserts on chs. 1-6 • Active 3-band EQ on each ch. • Separate 9-band audiophile-quality graphic EQs on mains & monitor • 32-bit custom EMAC™ digital effects processor with 16 effects & 2 controllable parameters per effect • Special EFX WIDE effects enhancement switch • Way-cool BREAK SWITCH mutes channels 1-6 during breaks • Rugged polycarbonate case with custom die-cast heat sink

1200 WATTS, \$899



**MADE IN
WOODINVILLE
USA
BY GENUINE
MACKOIDS**



**The World's
Largest Music Store
In Your Mailbox...**

**3 ways to get your
FREE subscription:**

1. Call 1.800.776.5173
2. Subscribe online @
www.musiciansfriend.com
3. Send in the coupon below

**the Best Music Store
on the Web!**

www.musiciansfriend.com

- Secure Online Shopping
- More than 7,000 Products
- Exclusive Web Specials
- New Gear Reviews and More!



Mail this coupon to:
Musician's Friend, Dept. 46-010
P.O. Box 4520 • Medford, OR 97501

NAME _____
ADDRESS _____
CITY _____
STATE _____ Zip _____



REVIEWS

music. In India, film and pop songs are inextricably linked, and lip-syncing movie idols have defined the medium since the 1930s. It's difficult to summarize the style in musical terms since composers routinely pillage whatever's hot in Hollywood and international pop. But since this collection seems to emphasize tracks from the '60s and '70s (annotation is scant), you get *tons* of psychotronic electric guitar heavily informed by the era's spy flicks, cop operas, and spaghetti westerns. If you like Ventures-style twang, 007 chromaticism, Morricone reverb, misguided psychedelia, and endearingly jerky rhythm guitar, you'll love it here amidst seas of wailing Hindi vocals, rolling percussion, and downright hallucinogenic production. This isn't the only cool Indi-pop compilation: *Dance Raja Dance* [Luaka Bop], *Bombay the Hard Way* [Motel], and *Golden Voices from the Silver Screen* [Globestyle] are also terrific. But *Doob* boasts the most non-stop 6-string action. Normal Records. —JG

Delirious?

Mezzamorphis

With a whacked name and a CD cover that seems to promise techno or groove music, *Delirious?* could benefit from a few rounds with a marketing consultant. But there's no



confusion about the spirited, guitar-propelled pop of *Mezzamorphis*. The CD's first track, "The Mezzanine Floor," immediately establishes the band's focus on shifting soundscapes—a thrilling production dynamic that employs distorted riffs, phase-shifted counterpoint lines, nylon-string melodies, tremoloed rhythmic punctuations, ham-handed power chords, and soaring leads to intensify (or cool out) song sections.

There's a definitive Radiohead vibe—and the songs *do* exhibit a fair amount of loops and digital editing—but the performances of guitarists Stuart Garrard and Martin Smith are so hip, tough, and omnipotent that you could probably slip on *Mezzamorphis*' heavier tunes at a biker bash without getting your butt kicked. And home recordists of all stripes should be inspired by the fact *Delirious?* recorded and produced this textural marvel all by themselves. *Furious?/Virgin*. —MM

THIS -



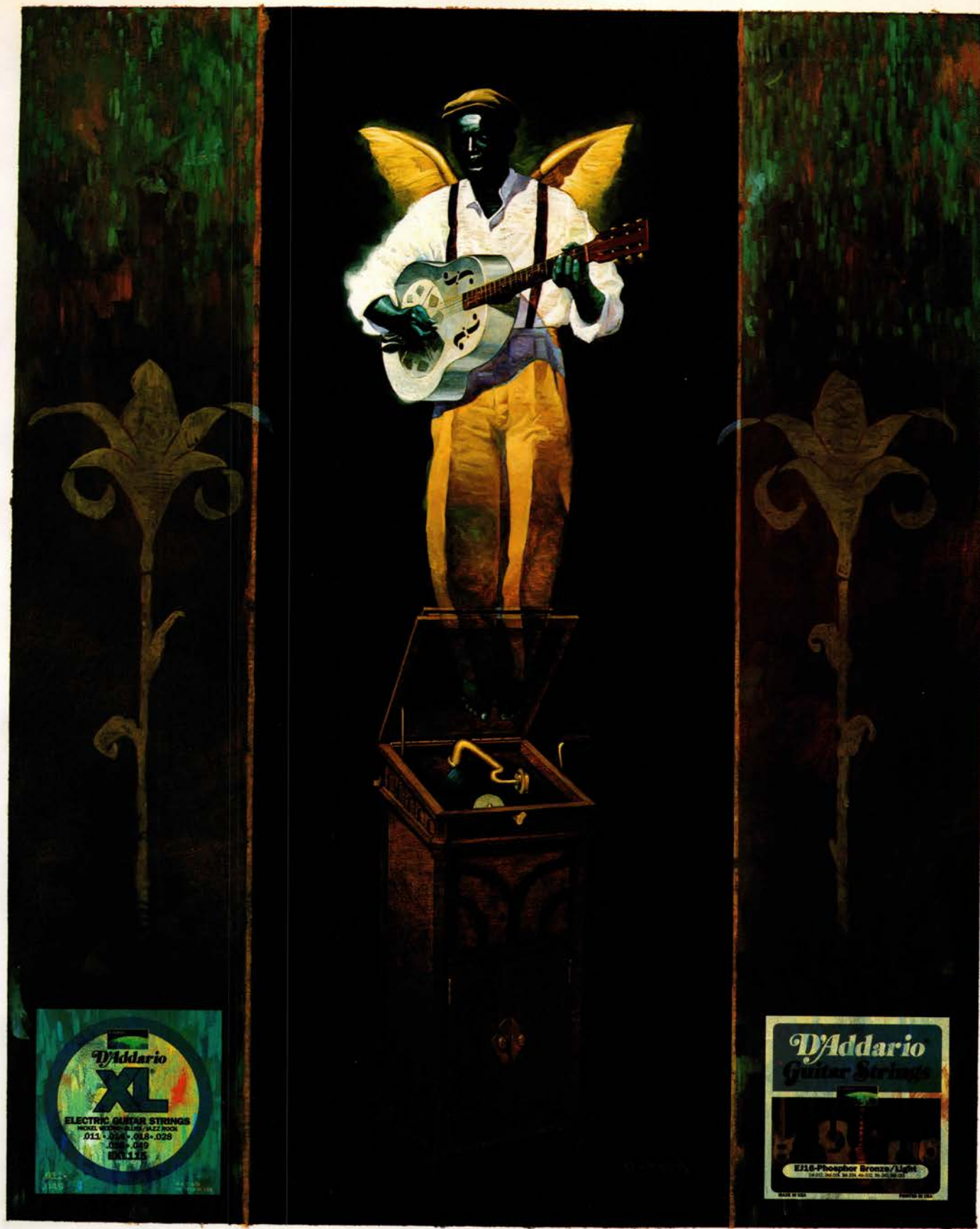
Studio Tube Multi-Processor could mean the difference between just another recording, and one that sounds like it was done in a million dollar studio.

Bellari mic preamps, compressor/limiters, and sonic exciters are fast becoming standard in studios from Los Angeles to Miami, and San Francisco to New York. The RP533 shown above, combines our popular tube microphone preampification with optical gain reducing compression, and the world's only tube sonic exciter. Bring warmth and punch to vocals, presence to instruments, and real life to your final mix. Bellari, Oh oh!

Bellari

5143 South Main Street
Salt Lake City, UT 84107
(801) 263-9053 • FAX (801) 263-9068
email: bellari@rolls.com

www.rolls.com



D'Addario® Eternal Tone

For a free poster of this ad, write or E-Mail: J. D'Addario & Company, Inc. • Dept. 40 • PO Box 290, Farmingdale, NY 11735 USA • E-Mail: strings40@daddario.com • www.daddario.com
Blue Angel by Eric Bowman ©1999

Bench Tests

Digital Dynasty

Five New Generation Modeling Amps

By Art Thompson

Recent breakthroughs in digital amplification are forcing guitarists to consider how one of these computerized combos might figure into their tone schemes. Heck, with all those classic-amp simulations and onboard DSP, why even bother with a one-trick-pony tube amp? Even the argument that digital amps are difficult to use no longer holds much water. For the most part, gone are the intimidating interfaces that turned many guitarists away from the first generation of modeling amps. Knob-based front panels now let you quickly and easily dial in a vast ar-

ray of amp and effects textures, set delay times and modulation rates, and store customized presets. It has reached the point where digital amplifiers are hardly more challenging to use than some multi-channel tube amps.

But not *everything* in digital land is rosy. Tube dynamics and harmonic complexity still suffer in

Snapshot

Five digital amps—Crate's DX-212 (\$880), Johnson's JT50 (\$649), Line

6's Spider 112 (\$599), Rocktron's RepliTone (\$899), and Yamaha's DG80-112 (\$999)—represent the cutting edge of tube-modeling technology. The Rocktron RepliTone and Yamaha DG80-112 receive Editors' Pick Awards.

some designs, and most of the current crop incorporate noise gates to suppress considerable hiss.

(Only the Yamaha DG80-112 is quiet enough to operate *sans* noise reduction.) Weight is another issue.

Crate DX-212

PRICE: \$880

POWER: 50 watts x 2

SPEAKERS: two 12" Eminence

FACTORY PRESETS: 10

USER PRESETS:

10 (100 with optional Floor Controller)

EFFECTS LOOP: yes

MIDI CAPABILITY: preset select

HEADPHONE OUT: yes

DIRECT OUT: no

EXTENSION SPEAKER JACK: no

WEIGHT: 57 lbs

OPTIONS: DXFC Foot Controller (\$200)



Johnson JT50

PRICE: \$649
POWER: 50 watts
SPEAKERS: one 12" Eminence
FACTORY PRESETS: 21
USER PRESETS: 21
EFFECTS LOOP: yes
MIDI CAPABILITY: none
HEADPHONE OUT: yes
DIRECT OUT: 1/4" (with speaker simulation)
EXTENSION SPEAKER JACK: no
WEIGHT: 43 lbs
OPTIONS: JT3 Footswitch (\$49), J8 Foot Controller (\$199)



Digital amps are often as cumbersome to tote around as tube amps of equal wattage. And speaking of power, it's not uncommon for a tube 30-watter to slice through drums and bass *way* better than a digital amp with twice the power.

Of course, any disadvantages must be weighed against the fact that digital amps pack *acres* of tones compared to their tube-powered brethren. And if you're the type of player who prefers hav-

ing your effects built-in rather than bolted into a rack—or tacked to a scrap of plywood—a digital combo is a tidy and efficient package.

These five amps from Crate, Johnson, Line 6, Rocktron, and Yamaha represent the cutting edge of modeling technology. Each is a fine statement of how computer technology can be harnessed for groovy guitar sounds, but as you'll see, not all digital amps are created equal.

We tested these amps using a variety of guitars, including a PRS McCarty, a '61 Gibson Les Paul Junior and a '78 Les Paul, a Hamer Newport, and various reissue Strats and Teles.

Crate DX-212

Amp models. Ampeg VL (Ampeg VL-501), Vintage Club (Crate VC-60), Blue Voodoo (Crate BV-60), Flexwave, (Crate GX-140C), Clean (Crate GX-140C), Acoustic (Boss

AC-1 Acoustic Simulator), Fuzzbox (Dallas-Arbitrator Fuzz Face), Large Tweed (Fender 5F6-A Bassman), Studio Tweed (Fender 5E3 Deluxe), Black Face (Fender AA763 Deluxe Reverb), High Power (Hiwatt DR), 60s Era UK (Marshall 1959), 70s Era UK (Marshall JCM 800), Tube Rectifier (Mesa/Boogie Dual Rectifier), Calif Mod (Mesa/Boogie MK IIC+), Top Mount (Vox AC30).

Effects. Chorus, compression, delay, echo, flange, reverb, rotating

THE RATE-O-METER



THE RATINGS GAME

	Tone	Workmanship	Features	Vibe	Value
Crate DX-212	♥♥♥	♥♥♥	♥♥♥	♥♥♥	♥♥♥
Johnson JT50	♥♥♥	♥♥♥	♥♥♥♥	♥♥♥♥	♥♥♥♥
Line 6 Spider 112	♥♥♥	♥♥♥	♥♥♥	♥♥♥♥	♥♥♥♥
Rocktron RepliTone	♥♥♥♥	♥♥♥♥	♥♥♥♥	♥♥♥♥	♥♥♥♥♥
Yamaha DG80-112	♥♥♥♥♥	♥♥♥♥♥	♥♥♥♥	♥♥♥♥	♥♥♥♥♥

ALESIS recording

Open...

Open the box, and open your mind to a new world of creative possibilities with the **ADAT StudioPack™**. Real gear to record real albums. A professional recording solution that includes everything you need*, right down to the cables. The superb audio quality used to record hundreds of hits. Total compatibility with thousands of other ADAT studios. Want to unlock your own creative potential? Visit www.alesis.com, call 800-5-ALESIS or see your Alesis Dealer today.

adat
STUDIO
PACK

Your ADAT StudioPack Includes:

ADAT-LX20™ 20-Bit Digital Audio Recorder
Studio 24™ Recording Console with Inline Monitor
NanoVerb™ Digital Effects Processor
NanoCompressor™ Stereo Compressor/Limiter
Complete Cable Set and Video Manual

© Alesis and ADAT are registered trademarks. ADAT StudioPack, LX20, Studio 24, NanoVerb and NanoCompressor are trademarks of Alesis Corporation.
* Headphones or monitor speakers required

ALESIS

Bench Tests

Line 6 Spider 112 →

PRICE: \$599
POWER: 50 watts
SPEAKERS: one 12"
 Line 6 Custom
FACTORY PRESETS:
 4 (12 with optional
 Floor Board)
USER PRESETS:
 4 (12 with optional
 Floor Board)
EFFECTS LOOP: no
MIDI CAPABILITY: none
HEADPHONE OUT: yes
DIRECT OUT: 1/4" (with
 speaker simulation)
EXTENSION SPEAKER
JACK: no
WEIGHT: 29 lbs
OPTIONS: FB-4 footswitch
 (\$100) Floor Board
 footcontroller (\$330)



DIGITAL DYNASTY

speaker, tremolo, vibrato, chorus/echo, flange/echo, compressor/vibrato/echo, compressor/chorus/echo, compressor/flange/echo, compressor/chorus, compressor/echo.

Interface. Crate made the DX-

212 as easy to use as possible. Amp models and effects are selected using two 16-position rotary switches, and you can make quick tone tweaks with the gain, bass, mid, treble, and channel level knobs. Effects are tailored in a similar manner using the effects adjust control, which can alter one or more parameters. For example, on the chorus/echo

preset, the knob alters chorus level and echo regeneration. Reverb level is controlled by a single depth knob, and delay times and modulation rates are set via the tap-tempo button. There is no effects bypass—you can nix the processing only by turning down the effects adjust knob.


Like most digital amps (except

for Yamaha's DG series, which has motorized knobs), the DX-212's controls don't necessarily represent the selected sound. You could, for example, turn down all the tone knobs, hit a preset, and hear *searing* treble. Whatever timbre has been programmed into the preset is what you hear—regardless of the control-knob positions. To tweak



← Rocktron RepliTone

PRICE: \$899
POWER: 60 watts x 2
SPEAKERS: two 12"
 Eminence
FACTORY PRESETS:
 30 (16 to 30 are
 available via MIDI only)
USER PRESETS:
 30 (16 to 30 are
 available via MIDI only)
EFFECTS LOOP: yes
MIDI CAPABILITY: preset
 select, preset update
 (via PC and Web)
HEADPHONE OUT: yes
DIRECT OUT: 1/4" (with
 speaker simulation)
EXTENSION SPEAKER
JACK: yes
WEIGHT: 51 lbs
OPTIONS: Rocktron MIDI
 Mate (\$419)



"I tried a Genesis because we were playing maybe 230 gigs a year. We were on the road all the time, and that meant radical weather conditions. I dearly love my vintage guitars, but they were buckling under the climate changes. The necks were swelling and what have you. I wanted to see how (a Genesis) would fare in these conditions... It fared real well. That graphite 'T' section is so strong, you can't hurt 'em. Touring, I noticed it had the best string-to-string definition of any guitar I've played. Sustain a four note chord on most guitars, and you'll hear two strings the loudest. Or you won't hear all the notes. On this guitar, you'll hear four notes real clear. I like 'em, man. I really do. They feel great."

Jimmy Herring
Traveling Guitar Player
Aquarium Rescue Unit



The Genesis neck is NOT
"graphite reinforced". Get the
brochure and read the details.
(415)884-2300

Bench Tests

DIGITAL DYNASTY

tones, you first have to turn the knob *past* the programmed setting—only then are you free to dial in the sound to taste. Thankfully, the DX-212 includes a manual mode that lets you bypass the presets entirely, allowing the amp to respond to knob changes just like an analog amp. It's a handy option—especially when sculpting sounds at rehearsal or in the studio. Afterwards, you can store your edits with a single button push.

The DX-212's factory presets are recalled by pressing one of the five bank buttons. Pressing the A/B switch accesses a second set of five presets. You can overwrite a factory preset by holding down the desired bank button for about three seconds. (User presets 11-100 can only be recalled by using the optional DXFC Foot Controller, which was not available at press time.)

Sounds. The DX-212 favors the clean and high-gain realms, and its dynamic structure allows it to respond in a tube-like way to guitar-volume adjustments. Sweeping through the 16 amp choices reveals plenty of worthy clean and distortion colors, but having four Crate

models seems excessive. Why not provide a classic Ampeg model or a high-gain exotic from Bogner or VHT? (In fairness, the Johnson and Rocktron amps also include models of their own wares.)

The factory presets offer a variety of amp and effects combinations. With names such as Jazzy Chorus, Voodoo Child, and Full Metal Jacket, it's clear where these sounds are coming from. The DX-212 excels at Hendrix-on-11 tones and the scooped-mid chunk of modern metal, and its snappy transient response helps preserve the attack and definition of heavier sounds. In addition, the Acoustic preset does a credible job of making solidbodies sound like acoustic-electrics, Black Face has a lively sparkle, and Large Tweed evokes the airy, phase-canceled sound of a 4x10 tweed Bassman.

The DX-212's effects sound pleasing despite their limited adjustment range. The digital reverb is capable of *extremely* wet textures,

Speaker Design for Modeling Amps

How do you develop a speaker for an amplifier that can emulate everything from a raging Marshall to a jangling Vox? According to Eminence product design manager Tom James, it's all about staying in the middle of the road.

"Modeling-amp manufacturers don't need a speaker with a distinctive personality," he says. "They don't want a speaker to be overly warm or bright—although some amp makers ask for more zip than others."

Tuning a speaker for a specific application is a matter of adjusting variables. "The cone is the heart of the speaker," explains James, "and you can modify its response by using different paper stock and varying the ratio of the lacquer and solvent used to treat the paper. More lacquer produces a harder cone and a brighter tone, while more solvent creates a softer cone and a warmer sound. In addition, shorter voice coils make for a more efficient speaker with extended frequency range, and longer coils produce a less efficient speaker with more chunk and bottom end. Even the cone's dust cap can be used to tune the speaker's response. As all high-frequency energy comes from the apex of the cone at the voice coil, using a less acoustically transparent dust cap rolls off brightness. And, as there can be peaks that are four times louder than the mid-band response—typically between 2kHz and 4kHz for a 12" guitar speaker—the current trend is to diminish the bite. I guess guitarists are tired of getting their ears blown out!"

—MICHAEL MOLENDAA

Yamaha DG80-112

PRICE: \$999
POWER: 80 watts
SPEAKERS: one 12"
Celestion Vintage 30
FACTORY PRESETS: 90
USER PRESETS: 128
EFFECTS LOOP: yes
(with blend control)
MIDI CAPABILITY:
program select, effects
on/off, volume level
HEADPHONE OUT: no
DIRECT OUT: XLR
(with level control and
speaker simulation)
**EXTENSION SPEAKER
JACK:** yes
WEIGHT: 57 lbs
OPTIONS: MFC10
Footcontroller (\$349)



DIGITAL DYNASTY

though none of the settings sound like a spring 'verb. The chorusing and rotary speaker are bold stereo effects, and the analog-style flanging is juicy. The tremolo is vibey, but none of the multi-effects programs include it.

Pros. Reasonable price, abundant power, and ease of use.

Cons. Minimal control of effects parameters. Front panel knobs are difficult to read when amp is on the floor. Notes are shadowed by hiss, and ghost notes are audible behind your attack.

Johnson JT50

Amp models. Blues Combo, Black Face ('65

Fender Twin Reverb), Tweed ('57 tweed Deluxe), Boutique (Matchless DC30), Hot Rod Combo (Mesa/Boogie MK IIC), Johnson Clean, Johnson Dirty, Johnson Gain, Rectified (Mesa/Boogie Dual Rectifier), Brit Modern (Marshall JCM 900), Brit Master (Marshall master volume), Brit Class A (Vox AC30).

Effects. Chorus, delay, flange, noise gate (with variable threshold), phaser, pitch shift, reverb (hall, spring), tremolo, vibrato, wah (available only when used with the J8 Foot Controller).

Interface. The JT50 scores points with its easy-to-read, top-mounted controls. Amp models are selected with a 12-position rotary switch, and tone tweaks are made with the gain, bass, mid, treble, and master volume knobs. Effects are also

selected via rotary switch, and a bypass setting lets you nuke the effects group entirely. Cool. Things get a bit more complicated upon encountering the speed/level, depth/gate, level/time, and level/type controls. For example, speed/level lets you alter the modulation rate, tweak the interval of shifted pitches when in detune mode, and adjust the modulation volume (by turning the knob while holding down the tap/shift button). Other functions—such as varying the intensity of modulation effects, selecting between hall and spring reverbs, and changing delay times—are performed in a similar manner. The JT50 offers more effects editing power than some of its competitors, but multifunction knobs can be confusing—especially after a few beers.

Presets are selected by turning the rotary bank-select switch to any one of its seven positions, and then using the preset buttons to call up the three programs in each bank. A level control adjusts the volume of each preset. Customized sounds can be saved by first pressing the store button, then using the bank select knob and preset buttons to locate a suitable user-memory slot. Hitting the store button a second time loads the new preset.

Sounds. The JT50 delivers a good range of clean and heavy tones. The True Blackface preset provides excellent chime and tons of bottom, while Johnson Gain Solo is big and thick in a Smashing Pumpkins way. You could cover a lot of bases with just these two. Many of the other high-gain presets are so gained out, however, that it's difficult to control the sustain and feedback at higher volumes. Also, while amp models such as Brit Modern and Rectified deliver the requisite rage for hard rock and modern metal, they also exude a processed aura and don't clean up like their tube-powered counterparts when you lower the gain. The JT50 is fairly hissy, and its noise gate tends to chatter on distortion programs. You can't bypass the gate, but you can adjust the threshold until the gating is less intrusive.

The JT50's flanging and phase-shifting effects sound thick and juicy, and the tremolo and pitch-shifting vibrato offer two vibey ways to put some pulse in your tone. The variable speed, depth, and level parameters for the modulation effects are extremely handy for dialing in sounds. The JT50's digital delay provides up to 2.5 seconds of sparkling echo, but you can't roll off the highs for a warmer, tape-echo response. The spring reverb simulation sounds reasonably authentic, and there's even some surf-style drip-piness at higher settings.

Pros. Low price. Above average control of effects parameters. Good clean-to-medium-grind tones. Sufficient volume for gigs.

Cons. Less-than-intuitive effects interface. High-gain tones are processed sounding. Noisy.

Line 6 Spider 112

Amp models. Clean (blackface Fender and

Kyser's Quick-Change® Capo.

The World's Favorite. Period.

From beginners to bar bands to the biggest names in music, Kyser's Quick-Change® is the capo of choice.

No wonder: the Quick-Change is the first capo to clamp with enough force to hold intonation, yet release and reposition quickly without disturbing tuning. It won't interfere with fingering, and the pads won't mar or react with guitar finishes.

Made of strong, light-weight aluminum, the Quick-Change is available in six colors for all types and models of guitars and for mandolins and banjos. For open "E" tunings, there's a Drop D model.

Find the Quick-Change Capo and other fine Kyser products in music stores or visit our website at www.kysermusical.com

KYSER MUSICAL PRODUCTS
P.O. BOX 6346 ARLINGTON, TX 76005-6346

PH: 817.461.4401 Fax: 817.461.4402

Kyser



New & Unimproved.



NEW PACKAGE. SAME GUTS & GLORY.

WORLD CLASS TOUR FEATURES

New Package Box Is Environmentally Correct; No Vinyl Pouches To Recycle. Each String Is Individually Coiled In It's Own Corrosion Resistant Envelope (6 Envelopes). Added Hip Gauges To Tried & True Mainstays.

DIGITAL DYNASTY

Dumble), Twang (blackface Fender Deluxe and late-'50s Fender Bassman), Blues ('65 Marshall JTM 45), Crunch ('68 Marshall 50-watt), Recto (Mesa/Boogie Dual Rectifier), Insane (Dual Rectifier with distortion pedal).

Effects. Chorus, delay, flange, ping pong, tremolo, tape echo, reverb, wah (available only with optional Floor Board).

Interface. The Spider's sleek front panel sports a simple control arrangement that yields a considerable range of sounds with minimum fuss. Amp models are selected using the 6-position rotary knob, and tone adjustments are made with the drive, bass, mid, and treble knobs. The

Smart Control effects system puts the modulation effects (flange, chorus, and tremolo) on one knob and the delays (delay, tape echo, and ping pong) on another. Delay times are entered using the tap-tempo button, and the presets are selected via the channel buttons located above the tone controls. Edits are stored by holding down one of the four channel buttons for about three seconds. Presets can also be copied from one channel to another.

The Spider has a few "hidden" features. For example, you can add a clean boost to any amp model or preset by holding down the tap-tempo button while turning the channel volume knob past its halfway point. Adding an extra distortion stage, activating a presence boost, or turning

on a noise gate is accomplished in a similar manner by holding down the tap button while turning either the drive, treble, or reverb knobs, respectively. (Boost, distortion, and presence functions can also be activated via the optional Floor Board, which also includes volume and wah pedals and a tuner.)

Sounds. The first Spider we auditioned produced piercing treble frequencies—especially when we plugged in a guitar with single-coil pickups or played the amp aggressively. Line 6 informed us that a software revision had addressed this problem, so we gave their updated amp a listen. Spider #2 sounded appreciably warmer and girther, though it still favored humbuckers over single-coils.

Sampling the Spider's presets is a quick way to hear what this amp can do. Channel A mates a twang amp model with slapback delay for a rockabilly sound that has the airy ring of a tweed Bassman, channel B delivers Marshall-like grind, channel C pairs a recto model with a short delay for a scooped-mid death tone, and channel D ups the gain considerably—shred tone spoken here.

Despite its 50-watt power rating, the Spider barely produces enough volume to hang with bass and drums—even with its volume controls completely dimed. You can punch up the sounds a bit with the built-in boost and distortion functions, but running this amp flat out is *not* the key to eliciting its most natural sounds. Wish list? Greater headroom and less upper-midrange intensity.

The Spider's Smart Control effects system provides a nice array of smooth-sounding modulation and delay textures, but aside from being able to tap in different delay times, you can only toggle between several preset versions of each effect. For example, turning the modulation control clockwise yields progressively more intense versions of the flange and chorus effects. (The tremolo setting is different in that the *speed* increases incrementally as you rotate the knob.) The delay control works in precisely the same way, except that the *volume* of each effect increases as you rotate the knob.

Pros. Lowest cost digital amp. User-friendly interface is great for players who want digital advantages without complexity. Extremely lightweight and portable.

Cons. Insufficient volume for gigs. Favors humbuckers over single-coils.

Rocktron RepliTone

Amp models. Brit Class A (Vox AC30), Brit Blues (Marshall Bluesbreaker), Brit Classic (Marshall plexi 100-watt), Brit Hi Gain (Marshall JCM 800), Hi Gain (Rocktron Prophecy), Mega Gain (Rocktron/Egnater IE4), Thrash (Rocktron Voodoo Valve), Grunge (Rocktron/Egnater IE4 with low-frequency boost), Fuzz (Dallas-Arbiter Fuzz Face), '70s (Mesa/Boogie MK IIB), Texas (Egnater TOL 50 Combo), Blues ('65 Fender Deluxe Reverb),

Power MAX 16



2 x 800W @ 4 Ω mains
2 x 275W @ 4 Ω monitors

Get the power...built in!

4 Internal Amplifiers
Mid freq. sweep on each channel
Channel inserts on channels 1 thru 6
On-board speaker processor
Mute and solo switching
AFL/PFL select
Dual mode digital effects (stereo/mono)
Defeatable channel overload protection

Stereo graphic EQ on mains
Two monitor graphic EQ's
3 aux & 2 effects sends / channel
2 stereo line level channels
Sophisticated headphone monitoring
Switchable high pass filtering
Silentfan™ w/variable speed DC fans
2-year worry-free transferable warranty*

Canada
Yorkville Sound
550 Granite Court
Pickering, Ontario L1W 3Y8
905-837-8481 Fax: 905-839-5776



United States
Yorkville Sound Inc.
4625 Witmer Industrial Estate
Niagara Falls, NY 14305
716-297-2920 Fax: 716-297-3689

www.yorkville.com

Throw out your rulebook



In 1998, DiMarzio's Virtual Vintage® and Virtual Vintage Blues™ proved it was possible to make exciting, responsive and impressively authentic pickups for Strats® that sound incredibly close to the original single-coils, and are quieter than the average full-size humbucker. Now we've taken it even further with more models, hand-beveled magnets and custom magnet staggers to fine-tune your sound.

The Virtual Vintage '54™ is the real deal: tone like a bell, harmonics like crystal and a sound that rounds out when you pick hard. The Virtual Vintage Heavy Blues™ is the bridge pickup with the Chicago/Texas sound. High notes sing, lows and mids snap and growl. The Virtual Vintage Solo™ takes the whole concept into new territory. Imagine a Strat® bridge sound with elements of original Broadcaster® and P90 tones thrown in. Sound cool? Actually, it's hot. The VirtuAL 2™ neck, middle and bridge models have 45% less magnet-pull than a standard Strat® pickup. That means more sustain for great performance with high-gain amps and light-gauge strings.

Any one of the Virtual Vintage® pickups will give you pure, rich Strat® sound without the noise. Just choose the models for your individual style.

The Best Players Play the Best Pickups



DiMarzio®

All Virtual Vintage® models are patent applied for and covered under U.S. patents 4,442,749 and 5,811,710. For a free catalog, call DiMarzio, Inc. tollfree at (800) 221-6468. Visit our home page @ <http://www.dimarzio.com>. Copyright © 1999 L.P. DiMarzio. All rights reserved. Strat and Broadcaster are registered trademarks of Fender Musical Instrument Corp., with which DiMarzio, Inc. is not affiliated.

DIGITAL DYNASTY

Tweed ('59 Fender Bassman), Poly Jazz (Polytone), Clean (Fender Twin Reverb), Clean 2 (Fender Twin Reverb with bright switch on).

Effects. Chorus, compression, delay, detune, flange, HUSH noise-reduction, phaser, reverb, rotary speaker, speaker simulation, tremolo, wah (requires an expression pedal and a MIDI controller).

Interface. Operating the RepliTone is delightfully straightforward. The 16 amp models are selected via a rotary switch, and each model can be tweaked to taste using the gain, level, bass, mid, treble, reverb, and master volume controls. The adjacent preset knob accesses 15 programs,

while a handy manual mode allows the amp to respond to actual knob positions instead of stored settings.

Unique to the RepliTone is an effects select knob which not only activates the effect you want, but toggles between two variable parameters. For example, selecting Chorus Depth lets you vary the intensity of the effect by turning the adjacent effects adjust knob, while selecting Chorus Level lets you change the *amount* of chorusing in the same manner. Delay times and modulation rates are entered by tapping the delay time or rate buttons. (An LED by each button pulses in time with your tempo settings.) Another cool feature is the delay level control, which allows you to make instant tweaks to the

delay mix. The RepliTone's HUSH noise reduction can't be bypassed, but you can vary the threshold with the effects adjust knob.

Along with program selection, the RepliTone's MIDI capabilities allow you to download presets off the Internet. This requires installing the RepliTone Preset Manager on your PC, which interfaces with the amp via MIDI connections.

Sounds. The RepliTone is probably the loudest solid-state combo around. It produces savage lead tones, has excellent dynamic response, and actually sounds and *feels* a lot like a tube amp. You can even turn down the drive on a super distortion program and, yep, the sound cleans right up. Not that you *have* to do that, of course, as the amp packs a bevy of clean and medium-grind textures.

The 16 front-panel presets provide a superb range of sounds. The Tweed setting delivers a full, crisp tone at lower volumes and becomes bigger and ballsier as you turn up. Brit Class A offers excellent shimmer and presence with just a hint of grit, while Brit Blues mimics the dynamic lead/rhythm textures of a Marshall JTM 45. Tweed conjures the airy punch of an old Bassman—with tremolo—while Brit High Gain delivers a respectable Marshall JCM 800 crunch. Mega Gain is an over-the-top, high-gain flange program, and Brit Classic mates a

SIT
Strings



EXCLUSIVELY PLAYED BY

MEEGS RASCON

COAL CHAMBER

COAL CHAMBERS NEW ALBUM *CHAMBER MUSIC*
AVAILABLE FROM ROADRUNNER RECORDS

If You Only Knew
Please Call For a Free Factory Tour

SIT Strings Corp. 815 S. Broadway Akron, OH 44311 (330) 434-8010
info@sitstrings.com www.sitstrings.com

VISIT
GUITARPLAYERONLINE
AT:
WWW.GUITARPLAYER.COM

Zachary
Handcrafted Guitars



Have you ever played
a **TRULY** handcrafted guitar?
www.zacharyguitars.com

9 Westwood, Ottawa ON Canada K2G 2W8
613-723-7156



musichotbid.com

The World's **largest** on line music auction site.
No Kiddin!

Register to Buy and Sell Today.

Log on at www.musichotbid.com

guitars • amps • basses • pro audio • recording • records/CD's • memorabilia • books and
videos • keyboards • drums • microphones • lighting and everything in between!

STEP UP TO EXCELLENCE



Introducing the **limited edition Ten Year Commemorative 2410 (and 4212) combo amplifier**. 100% made in America by Texan guitarists. "You cannot live the rest of your life without this amp. It is the mother tone."

- Finger-jointed 80 year old "naughty" pine cabinet covered with lacquered aged tweed
- Kendrick paper-bobbin, interleaved transformers.
- Footswitchable FX loop and extra gain stage!
- Optional "on board" 3-knob, two tube, spring reverb (additional charge).

Call me now to reserve your "new limited edition" 2410 or 4212 or send \$5 for a demo tape.

KENDRICK AMPLIFIERS

P.O. Box 160

Pflugerville, TX 78691-0160

Voice (512) 990 5486

Fax (512) 990 0548

E-mail kendrick@inetport.com
website www.kendrick-amplifiers.com

DIGITAL DYNASTY

Marshall 100-watt plexi model with a stereo rotary-speaker program. The RepliTone's effects textures are rich and satisfying, and the lush sounding reverb even does the drippy surf thing when cranked. Up to five effects (including Hush and speaker simulation) are simultaneously available.

Pros. Excellent clean and distortion sounds. More than enough volume for gigs. Intuitive interface. Lightweight for its power. Editors' Pick Award winner.

Cons. Knobs are difficult to read when amp is on the floor. Amp models vary radically in volume.

Yamaha DG80-112

Amp models. Clean 1 and 2, Crunch 1 and 2, Drive 1 and 2, Lead 1 and 2.

Effects. Reverb (hall, plate, spring), digital tape echo.

Interface. The two big differences between the DG80-112 and its competitors are its motorized knobs, and the absence of specifically identified amp models. The DG80's amplifier types are selected by pressing one of the eight buttons at the center of the angled front panel, and you can shape these sounds using the gain, master, treble, high mid, low mid, bass, and

CONTACT INFO

Crate, dist. by St. Louis Music, 1400 Ferguson Ave., St. Louis, MO 63133; (800) 727-4512; www.crateamps.com

Johnson Amplification,
8760 S. Sandy Pkwy., Sandy, UT
84070; (801) 566-8800;
www.johnson-amp.com

Line 6, 555 St. Charles Dr., Ste. 100,
Thousand Oaks, CA 91360;
(805) 379-8900; www.line6.com

Rocktron, 2870 Technology Dr.,
Rochester Hills, MI 48309;
(248) 853-3055; www.rocktron.com

Yamaha, 6600 Orangethorpe Ave.,
Buena Park, CA 90620; (714) 522-
9011; www.yamaha.com

presence controls. A reverb button lets you toggle between three different reverb types, while a tape-echo simulation is accessed by pressing the mode switch. Doing so temporarily converts the bass, presence, and reverb knobs into time, feedback, and level controls for the echo.

Continued on page 134

The Next Sonic Maximizer is Here!



All New
4th Generation
Processing Engine

BBE®

"As close as we've seen to a magic black box, a BBE Sonic Maximizer is probably the most cost effective improvement you can add to your rig."

Guitar Player Magazine



Tel: 714. 897. 6766 Fax: 714. 896. 0736 Web: www.bbesound.com
In Canada Please Contact Sounds Distribution Tel: 416. 299. 0665

Yogi
[BUCKCHERRY]

Yogi's pickup

SEYMOUR DUNCAN

this is
Seymour Duncan

Photos Marty Tenme



For a free brochure, contact Seymour Duncan, 5427 Hollister Avenue, Santa Barbara, California 93111-2445 805.964.9210 info@seymourduncan.com www.seymourduncan.com ©1999



BOSS®

Upon closer inspection, it'll blow your mind.



The DR-770 - 255 professional sounds, 128 versatile kits, 800 awesome patterns, 100 songs, and built-in digital and ambient effects. Without looking too hard you can see why the DR-770 blows all other drum machines away.

Take a closer look and you'll see the DR-770 also features easy to use Realtime and Step Time programming, Sound

Layering, Swing function, Direct Pattern Play, Quick Search, "Ambience" control, Roll/Flam button, and a footswitch jack. What's all this mean? You can finally get the drum tracks you've been after for recording or jamming quickly and easily.

With the DR-770, it's safe to say we looked closely at what you wanted, and then delivered it.

BOSS, 5100 S. Eastern Avenue, P.O. Box 910921, Los Angeles, CA 90091-0921; (323) 890-3700 www.rolandus.com

Bench Tests

12 for 4

Danelectro 12-String

By Michael Molenda

As the gossamer sparkle of an electric 12-string can lay the goose-bump factor on everything from retro psychedelia to folk rock to ambient trance music, a 12-string should be a part of each guitarist's arsenal. It's usually a struggle justifying the purchase of ancillary guitars, but acquiring a 12-string these days is a cinch—thanks to manufacturers such as Musicvox and Danelectro. In Danelectro's case, you can *steal* the company's well-made, fab-sounding 12-string for \$399. So if you're in a hurry, I'll sum up this Bench Test as follows: The guitar is brilliant—buy it! (Those who demand corroboration are invited to read on.)

Body Parts

The 12-String is very well constructed for a budget guitar. The factory setup felt great right out of the box—the action was comfy and there were no string buzzes or hardware rattles. In fact, there were noticeable improvements in hardware quality—on the earlier “new” Danos, the pickup-selector switch and the concentric volume and tone knobs were often precariously flimsy. However, the selector switch on the 12-String snaps into position with a tight, reassuring click, and the concentric knobs

(while still molded in cheap plastic) seem to turn almost as precisely as the Dano's Gotoh tuners.

Such quality control is maintained throughout the guitar: The neck joint is as tight as the gasket on a submarine porthole, the satin-finished neck is smooth and dimple free, and the small, vintage-style frets are nicely polished. I'm not a fan of the “historically accurate” binding tape—the workmanship tends to be inconsistent—but the review model's tape was glued down flat, tight, and solid. In addition to the head-turning purple-metalflake finish, the 12-String is also available in dark blue metalflake, red pearl, white pearl, and limo black.

Ergonomics

Danelectro's double-cutaway, DC body style is a good match for the 12-String. The guitar is light, well-balanced, and plays comfortably whether you're standing or sitting. The relatively wide neck is a dream. Generous spacing between string pairs promotes almost effortless bass-string runs, single-note lines, and fingerpicked melodies. The 12-String is simply a joy to play.

Twelve Tones

Unplugged, the Dano is almost

Snapshot

The Danelectro 12-String (\$399) is an *insane* value—a well-built,

good-sounding jangle factory with the kind of cozy playability that invites constant noodling. This inexpensive, vibey guitar gets an Editors' Pick Award.



Gotoh tuners

1.75"-wide aluminum nut

25" scale

lipstick tube pickups

Adjustable bridge

concentric volume and tone knobs

Godin

As comfortable as your favorite pair of sneakers
and they don't squeak on a hardwood floor.



Godin Guitars are assembled in the USA from parts hand-crafted in Canada
Godin Guitars, 19420 Avenue Clark-Graham, Baie D'Urfé, Québec Canada H9X 3R8
web-site: <http://www.lasido.com>

**WARNING: EASILY CONFUSED WITH
GUITARS COSTING TWICE AS MUCH.**

Bench Tests

THE RATINGS GAME

	Tone	Playability	Workmanship	Hardware	Vibe	Value
Danelectro 12-String	★★★★	★★★★	★★★★	★★★★	★★★★	★★★★

12 FOR 4

loud enough to fill in for an *acoustic* 12-string. For some quick song demos, I positioned a Royer ribbon mic ten inches away from the neck pickup and tracked some very convincing "acoustic" jangle. Bass-string runs and folk strums sounded articulate, yet expansive, and when parts were doubled, the tone was absolutely delicious.

Played through a Gibson GA-15,

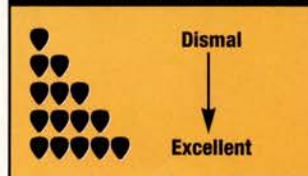
a Vox AC30, and a Rocktron Repli-Tone, the 12-String's dual lipstick pickups exhibited sparkling clarity on arpeggios, bass riffs, and melodic lines, but tended to blur notes on folk-style strums. However, the pickups are cunningly voiced to offer no-fuss tonal variations.

For example, the bridge pickup produces a thin, almost weightless timbre with a slight midrange honk and minimal bass content—not a

particularly elegant tone by itself, but brilliant for layering guitar parts. The incisive tone easily cuts through a chunky mix of overdriven mammoths, and produces a driving chime when doubled or tripled.

The dual-pickup position serves up the Dano's most beatific tone—a warm, sweeping sound with a thick, almost boomy low end and a nice snap to the mids. Single-note melodies loom so large that they seem to explode from the guitar, but the tone is a little *too* bass heavy to deliver balanced timbres for strummed passages. Also—as the two pickups are wired in series—switching to the middle position from the neck or bridge position produces a substantial volume

THE RATE-O-METER



boost. You can select the neck pickup for some dreamy chord work, then snap to the middle position for some boosted signature riffs that jump out of the mix.

The neck pickup yields a creamy glimmer—an excellent foundational tone if the 12-String is to be a track's sole guitar. The overall sound is less aggressive and

Continued on page 130

CONTACT INFO

Danelectro, dist. by Evets, Box 2769, Laguna Hills, CA 92654;
(949) 498-9854; www.danelectro.com

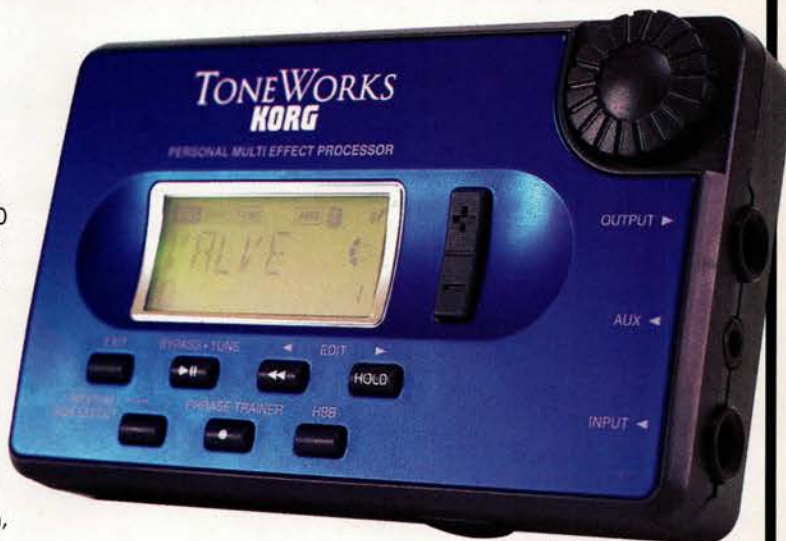
Gizmo Alert

The Pandora PX3

The diminutive Pandora PX3 proves that bigger isn't necessarily better. Packing 56 types of multi-effects (with 50 factory and 50 user programs), a phrase trainer, an auto chromatic tuner, and 40 onboard drum and bass patterns into a 4.7"x3"x1" casing, the PX3 boasts *extreme* firepower. The \$250 marvel is powered by four AAA batteries (or an optional 9-volt DC adapter), and features 1/4" inputs and outputs—as well as a mini-jack input that lets you plug in a CD player or cassette deck and practice to your favorite tunes, or work out parts to a rough mix.

Six processing modes are offered: drive (10 gain types), tone (high and low EQ), modulation (chorus, flange, phase, tremolo, vibrato, pitch, and wah), ambience (reverb and delay), intelligent pitch shift, and cabinet simulation (six speaker configurations). There is only one editable parameter per effect, but the effects are so well-voiced that the meager control isn't a bummer.

The PX3's sounds run the gamut from gaudy to exceptionally musical. Two of my favorites are Angus (it almost nails "Highway to Hell") and Arena (a very ambient, shimmering clean tone). The cabinet simulations increase sonic realism, but don't expect the air-pushing sensation of a Marshall cab. The onboard drum patterns sound very Casio-like, but they're adequate for practice. You can also select from 11 preset bass lines (in any key). The phrase trainer offers 8- and 16-second recording



modes, and allows you to slow down a part to 25% of normal speed without changing pitch. (As with most other phrase samplers, the audio becomes grainy at slower speeds.)

The Pandora PX3 is an awesome practice unit, and the unit's guitar tones, effects, and speaker simulation also make it an invaluable home-recording tool. You can even keep one in your gig bag, where it's ready to save the day if your stage amp buys the farm.

—DARRIN FOX

Korg, 316 S. Service Rd., Melville, NY 11747; (516) 333-9100;
www.korg.com.

Do guitar effects sound best
in front of your amp —
or in its effects loop?

The new MPX G2 lets you have it both ways.



PUT EFFECTS ANYWHERE YOU WANT — in front of your amp, in its effects loop, or both. The MPX G2 is the only guitar processor that lets you choose where the effects go — 76 in all, as many as seven at once.

Analog distortion and overdrive, authentic recreations of vintage stomp boxes: Tube Screamer®, Uni Vibe®, Octavia®, Mu-tron III®, Cry Baby®,

Phase 90®, Dyna Comp® and more. Studio effects like JamMan™ (20-second looper), Intelligent Pitch Shift, Tap Delay, Chorus, Flange, Rotary Speaker, Lexicon Reverb and Ambience.

Built-in features like a relay bypass and analog noise gate give you pure guitar sounds when



you want and let you keep any high-gain amp totally under control. Guitarist-friendly features include dedicated tone controls and a built-in chromatic tuner. When you want to record direct, you can also use the MPX G2 as a direct recording preamp with effects.

Check out the

display at your Lexicon Custom Shop dealer and hear it for yourself. Guitar effects sound best through an MPX G2.



The MPX R1 MIDI Remote Controller gives you stomp-box control of the MPX G2 and your amp for the ultimate touring/studio effects rig.

Lexicon

Heard In All The Right Places

A Harman International Company

Lexicon Inc., 3 Oak Park, Bedford, MA 01730-1441 • Tel: 781/280-0300 Fax: 781/280-0490 • Email: info@lexicon.com Web: www.lexicon.com

All registered trademarks are the property of their respective manufacturers. JamMan is a trademark of Lexicon, Inc.

Bench Tests

Sting Quartet

Akai Headrush, Intelliphase, Shred-O-Matic, and Variwah

By Joe Gore

Electronic musicians know Akai for its samplers, but the company has tended to steer clear of the guitar-gear jungle. But with the introduction of four ferocious new pedals, Akai goes straight to the top of the stomp-box food chain. Their new delay, phasing, distortion, and wah pedals are impressive units. They boast rugged metal housings, true-bypass switching, excellent sound quality, ingeniously simple interfaces, and some sounds you *won't* hear from rival pedals.

Headrush E1

The Headrush (\$279) is easily one of the best-sounding and most flexible digital-delay pedals ever made. Let's start with the conventional delay effects: The unit's 16-bit, 44.1kHz audio quality dusts most of the competition, yet a high-frequency roll-off knob lets you soften the edges of the echoes for a less hi-fi effect. Still not analog enough? Switch to tape-echo mode and thrill to the best *faux*-Echoplex sound anywhere near this price range.

Though most guitarists will probably just use the unit's mix output when operating in tape-

echo mode, the Headrush can also deliver cascading echoes from its *four* separate 1/4" outputs. The ratio and head-gap knobs allow you to control these signals in very tape-like ways. The former varies the output ratio, or the amount that the output sig-

nals from "heads" 2-4 diminish in volume after the first repeat. The head-gap knob lets you alter the virtual head *spacing*. At one end of its rotation, the heads are evenly spaced and the delays occur in sequential order—at the other, the heads are split into two pairs for

staggered echo effects. (This latter setting simulates the classic, dual-tape-deck arrangement originally used to create slapback echo.)

With the outputs plugged into five amps (the mix out provides the dry signal in this configuration), the quadrasonic effects



Snapshot

Akai enters the pedal market with four exciting stompboxes: the Headrush (\$279), Intelliphase (\$149), Shred-O-Matic (\$229), and Variwah (\$199). Each boasts awesome sounds; innovative, yet easy-to-use features; solid construction; and a fair price. Editors' Pick Awards go to the Headrush and the Variwah.

Gibson's Les Paul Standard with humbucking pickups and the Goldtone GA-30RVS tube amp with stereo Class-A power stages.



Gibson's Golden Age of Tone Returns

For over 100 years, Gibson has produced musical instruments that are unparalleled in quality and tone.

The Les Paul Standard is a tonal classic unmatched by any other guitar. It defines great tone. The Standard is the first solidbody electric guitar composed of select, multiple tone woods. The revolutionary combination of a Grade A mahogany back and carved maple top coupled with the Gibson-pioneered

humbucking pickup produce the legendary crunch and creamy sustain that has set the standard.

Modeled after the classic 1950's Gibson amps, the new Goldtone line features tube pre-amps and Class-A power stages, Celestion 10" or 12" speakers and 15 to 30 watts of pure power.

Crank up a Goldtone amp with the Les Paul Standard and hear the warm tone that only Gibson humbucking pickups

and a Gibson Class-A tube amp can deliver.

For more information on the Les Paul Standard and the GA-30RVS and a dealer in your area call 1-800-4-Gibson or visit our website at www.gibson.com.

Only a Gibson Is Good Enough™

Bench Tests

STING QUARTET

are as impressive as they are impractical. The Headrush's real utility here lies in the studio, where it can easily be plugged into five available input channels to create everything from rockabilly rave-ups to cavernous, Pink Floyd-style soundscapes. With its multi-tap capabilities and dedicated outputs, the Headrush is like having four Echoplexes in one neat little box.

Other cool Headrush features include a tap-tempo switch with a flashing tempo LED—a rarity

among delay pedals. Maximum delay time is a stellar 23.8 seconds for normal delay and 5.9 seconds in tape-simulation mode. Wow.

There's more! The Headrush also functions as a looping recorder, providing 23.8 seconds of full-bandwidth looping, or 11.9 seconds in overdub mode. Granted, it's not as full-featured as the \$459 Boomerang Phrase Sampler or the discontinued Lexicon Jam Man and Oberheim Echoplex loopers: The Headrush has no reverse audio capability,

and while you can stack up infinite overdubs, your

THE RATINGS GAME

	Tone	Workmanship	Vibe	Value
Headrush E1	★★★★★	★★★★	★★★★	★★★★★
Intelliphse P1	★★★★	★★★★	★★★★	★★★★★
Shred-O-Matic D1	★★★★★	★★★★	★★★★	★★★★★
Variwah W1	★★★★★	★★★★	★★★★	★★★★★

CONTACT INFO

Akai, 4710 Mercantile Dr., Ft. Worth, TX 76137; (800) 433-5627;
www.akai.com/akaipro

THE RATE-O-METER



Gizmo Alert

Pickboy Picks

As the guitar's sound starts at the strings, what you choose to strike those suckers with is pretty important. To this end, Pickboy manufactures its line of professional picks using materials that produce subtly different timbres right at the point of impact. (The company also markets a design series of picks imprinted with everything from skulls to pinups.) All test picks were 1mm thick, and were auditioned on a Collings acoustic, an unplugged Danelectro 56-U2, and a McInturff Polaris Pro plugged into a Vox AC15. All pro Pickboys retail at \$37.50 for a bag of 50 (or 75¢ per pick), and selected models are also available in 12-pick blister packs for \$8.95.

Carbon Nylon Edge. Slightly larger than a jazz-style pick, this hybrid offers a rigid, yet forgiving surface for excellent control on strums and picked runs—although the grip is a bit slippery. The sound is articulate and twangy, without being brash.

Celltex RF. This extremely stiff pick—which sounds like a poker chip when dropped on a hard surface—delivers good control, a sharp attack, and a sure grip (thanks to its embossed hemp leaf). The water-based material (developed to replace celluloid) feels slightly sandpaper-like against the strings, but the pick's density was made for punching out palm-muted rhythm licks.

Ceramic. While this pick produces a sharp, ringing attack (with just a hint of rasp) and offers good control, its "speed bump" gripping surface feels awkward.

Meta Carbonate. The Meta-Carb is my "pick" of the bunch. The tone it produces is snappy, yet also fat and round—very sexy! Control is exquisite, and the grip is firm and comfortable.

Nylon 66 RF. The Nylon is the warmest-sounding pick of the group. The grip feels very secure—thanks again to an embossed hemp leaf—and the control is precise. Like the Celltex, however, the 66 exhibits a sandy rasp upon impact.

Pos-A-Grip PC. A bright, articulate pick with excellent control. The Pos-A-Grip's girthy profile and grip holes feel very comfy when running warm-up scales, but the "heaviness" is somewhat clunky in gigging situations—the holes are constant reminders that you're grasping a hunk o' plastic.

Rainbow. Although it produces a slightly brighter attack than the Meta Carbonate, the celluloid Rainbow offers a similar feel, grip, and control. The Rainbow's flexibility makes it a brilliant choice for expressive strumming.

—MICHAEL MOLENDRA


Matthews & Ryan Musical Products, Inc., 68 34th St., Brooklyn, NY 11232; (800) 248-4827; www.matthewsandryan.com.

ULTRASOUND REHEARSAL

An oasis for guitar players with
16 State-Of-The-Art studios and the worlds largest
collection of hi-end, rare and boutique amplifiers.

BRUNO — MATCHLESS
DUMBLE — BOGNER
VICTORIA
MESA BOOGIE — MARSHALL
FENDER — VHT
AND MANY MORE

Amp sales and rentals • Authorized dealer for
Victoria, VHT and Tony Bruno Custom Amps
Call us for a free demo session



ULTRASOUND REHEARSAL
251 West 30th Street 6th Fl
New York, NY 10001
212 714-1079
www.ultrasoundrehearsal.com

Elderly
INSTRUMENTS

New, used, and vintage
guitars, amps, and more.
Plus CD's, cassettes, books,
videos, and accessories.
Call today for your
FREE CATALOG,
or check us out on the
World Wide Web!

1100 N. Washington
PO Box 14210-GP
Lansing, MI 48901 USA
(517) 372-7890
fax (517) 372-5155
www.elderly.com




STING QUARTET

only undo options are erase *everything* and erase everything *except* the first layer. Still, the Headrush packs an amazing amount of looping power for any stompbox, let alone one this inexpensive. Particularly ingenious is the way you can control record, playback, overdub, and erase-overdub via two footswitches. What a debut! This pedal wins an Editors' Pick Award.

Power supply: AC wall wart.

Pros: Extraordinarily warm tones. Realistic tape-delay simulation. Pristine audio quality. Generous delay time. Ingenious interface.

Cons: No 9-volt battery option. No reverse delays.

Intelliphase P1

The Intelliphase (\$149) offers both conventional and touch-sensitive phase shifting. The warm, tape-like phasing sounds have lots of alluring depth, though the effect is more cushy than cutting. The touch-controlled phasing feature is wonderful. You can choose between "soft touch" and "hard touch" modes—that is, you can have the phasing become more or less pronounced as your notes diminish in volume. It's a smooth, organic-sounding effect that can add subtle animation to a passage. While the sound is unique among current stompboxes, I couldn't help but wish Akai had gone a step further and allowed playing dynamics to control the modulation *speed* as well as its depth. Still, the Intelliphase is an uncommonly flexible phaser that provides many cool colors.

Power supply: 9-volt battery or optional wall wart.

Pros: Fat-sounding, tape-like phasing with touch-sensitive effects that are unique among stompboxes.

Cons: No touch-sensitive control of modulation rate. Tones lack "slice."

Shred-O-Matic D1

Few distortion pedals can match the sheer range of the Shred-O-Matic (\$229). With both true tube overdrive and solid-state distortion, the pedal delivers everything from slightly over-heated blues tone to a face-slapping crunch. The Shred-O-Matic's rocker pedal regulates the amount of drive, making it easy to visit some interesting nooks and crannies between warm and incinerated. The pedal-assign switch also allows you to use the treadle as a simple volume pedal, or to fade between the solid-state and tube distortion tones. However, I couldn't detect any timbral difference between the pedal-up and pedal-down positions when using the tube/diode mix mode.

Setting the drive switch to the diode position yields a smooth, girthy distortion tone with a slightly scooped-mid texture and a touch of wah inflection. Big and *bad!* The tube setting offers

What's "Sag"? Look it up!

sag: (v.) 1) to incline or hang away owing to insufficiently supported weight, 2) to sink in the middle, 3) to yield under the pressure of care, difficulties, or the like, 4) to waver; (n.) 1) the state or act of sagging, 2) the greatest thing to happen to amplifiers since the amplifier (ref: Maven Peal Instruments)

UNPRECEDENTED CONTROL • TRUE VINTAGE SOUND
UNPARALLELED TOUCH & SENSITIVITY

Visit our website for the facts... and learn what Sag will do for you!

www.mavenpeal.com



Maven Peal
Maven Peal Instruments, Inc.

US Patents 5,635,827 and 5,909,145

The "Everything but the Eggnog" Giveaway

ONE LUCKY WINNER WILL RECEIVE:

As the holidays roll in, wow your friends with your most drool-worthy ensemble ever! Truly, you will have no need for eggnog once you get your hands on this set of sizzling hot gear.

From Paul Reed Smith: McCarty Archtop guitar: This impeccably designed beauty features a beautiful cherry sunburst finish, moon inlays, and McCarty humbucking pickups. Strike a chord and feel the drool slither out the corner of your mouth. Hard-shell case included! **Value: \$2,700**

From Lexicon: Lexicon MPX G2: This guitar processor gives you the brain-rattling choice of 76

different effects—with as many as seven at once. Take your pick from vintage stompbox recreations like CryBaby wah or try your hand at studio effects like chorus and flange. **Value: \$1,499**

Lexicon R1 MIDI Remote Controller: This bad oscar gives you full stompbox control of your new favorite toy, the MPX G2, making it the ultimate touring/studio effects rig. **Value: \$500**

From Monster Cable: Twelve Monster Cables—all the solid 1/4" cables you need to do justice to your jaw-droopingly cool new rig. Total value: \$570

From Dean Markley: Blue Steel strings: You'll never be short on strings or tone with 24 sets of Dean Markley's cryogenically activated Blue Steel strings. Prepare for super brilliance and longer life! **Total value: \$262.80**

Assorted Goodies: Revel in the bounty of a Dean Markley hat, T-shirt, and string winder. Always cool. **Total value: \$27.50**

Total Value: \$5,559.30



GuitarPlayer

MONSTER CABLE

lexicon

PRS
PAUL REED SMITH
GUITARS

Official Rules NO PURCHASE NECESSARY

You may enter by printing your name and address on the official entry card, or postcard and mailing it to *Guitar Player*/Everything but the Eggnog Giveaway, P.O. Box 58591, Boulder, CO 80322-8591 or online at www.guitarplayer.com beginning November 5, 1999. Entries must be received by December 31, 1999. Enter as often as you wish (as often as once per day online), but each entry must be separately postmarked. Miller Freeman, Inc. ("Sponsor") is not responsible for late, lost, or misdirected mail. The winner will be drawn at random on or about February 29, 2000. Odds of winning depend on the number of eligible entries received. Game open to all legal residents of the United States and Canada (other than the residents of the province of Quebec), except for the employees and immediate family (spouses and parents, siblings, children and each of their spouses) of Sponsor, the prize manufacturers, their affiliates, subsidiaries, advertising agencies, and any other company involved with the design, production, execution or distribution of the sweepstakes drawings. Winner releases the Sponsor, the prize manufacturers, and each of their affiliates, officers, agents, and employees from any responsibility or liability in connection with any loss, accident, or death incurred in connection with the use of or the installation of the prizes won in the giveaway. The winner hereby consents to

the use of his or her name and/or likeness by the Sponsor for advertising purposes without additional compensation unless prohibited by law. The verified prize winner may be required to sign an Affidavit of Eligibility and a Publicity/Liability Release. Those materials must be returned within ten days of notification. Failure to comply may result in disqualification and the selection of an alternate. Any tax liabilities are solely the responsibility of the winner and the winner will be required to provide his or her United States social security number for tax purposes. All federal, state, local, municipal and provincial laws and regulations apply. Sponsor shall be deemed sole interpreter of the rules and conditions. By participating, entrants acknowledge and agree to be bound by these rules and the decisions of the Sponsor are final. Sweepstakes void where prohibited by law. Prize components are not exchangeable, transferable or redeemable for cash. Prices shown are estimated retail prices, actual prices may vary. Sponsor does not make and is not responsible for any warranty (including fitness for particular purpose) or guarantee with regards to any prize or portion thereof. All sweepstakes entries become the property of the Sponsor and will not be returned. In the event of unavailability of stated prize(s) or component(s) thereof, Sponsor reserves the right to substitute item(s) of comparable value. To obtain the name of the prize winner, send a self-addressed, stamped envelope to "Winner, *Guitar Player*/Everything but the Eggnog Giveaway, Miller Freeman, Inc., 411 Borel Ave., Suite 100, San Mateo, CA 94402, USA.

STING QUARTET

roughly the same amount of gain, but with a more in-your-face midrange presence.

The Shred-O-Matic's lighter overdrive sounds are lovely, but its forte is carnivorous, ultra-modern shred tone with chunky attack and insane amounts of gain. These dynamic lead sounds do not lack presence, but they aren't icepick either. Even when using a Strat's rear pickup, all it took to get a buttery sound was to put the high tone control on zero and crank the lows. Players seeking a do-it-all overdrive will be hard-pressed to top this remarkable pedal.

Power supply: AC wall wart.

Pros: Incredible range of aggressive distortion tones.

Cons: No 9-volt battery option. Distortion blending function is weak.

Variwah W1

The trend among new wah pedals is to provide greater user control. Like the recently introduced Dunlop CryBaby CB535Q, the Variwah (\$199) lets you adjust its filter frequency (though not the bandwidth). But Akai gives you even more! Along with a handy auto-wah mode, the Variwah offers a unique swell-wah feature—an LFO-driven filter effect with adjustable rate, depth, and pitch. It's a fresh-sounding feature

that provides everything from subtle, tremolo-like throbbing and soft, watery sweeps to seizure-grade pulsations. Furthermore, you can use the pedal to regulate the key parameters (width, speed, offset, and sensitivity).

The Variwah's basic wah sound is reminiscent of a CryBaby, but the *feel* is completely different. The longer pedal throw and separate bypass button make using the Variwah a bit more work. (You can't, for example, wind up a solo with the pedal down and go right into bypass with one push.) The auto-wah mode provides a nice range of funky, farty flavors, and the width, sensitivity, and attack-time controls provide many ways to tailor the filter response to your playing style. Here again, you can opt for pedal control of any one of the parameters.

Even without its groovy swell-wah feature, the Variwah would be one of the best wahs around. Factor in this wicked effect, and you have another Editors' Pick Award winner.

Power supply: 9-volt battery or optional wall wart.

Pros: Great traditional wah sounds. Exciting LFO filter effects. Controllable filter depth and frequency.

Cons: No adjustable wah bandwidth. No high-pass or low-pass options in auto-wah mode.

12 FOR 4

Continued from page 123

less bass intensive than the middle position, ensuring that both strummed chords and single-note lines are produced with warmth and clarity. Of course, you can dial in many more sounds by experimenting with the tone controls, but the "three positions/three sounds" nature of the 12-String ensures that a well-voiced timbre is instantly available—that's one heck of an advantage when a song begs for dynamic variation on the fly. The single-coil lipsticks are susceptible to noise, however, and the 12-String exhibited hums and buzzes in all pickup positions when played within eight feet of a computer monitor.

Just Buy It

Along with some other guitar manufacturers, Danelectro has raised the bar on the bang-for-buck meter towards the heavens. Good guitars are becoming so inexpensive that clichés about suffering with the painfully poor action of a first guitar have already been retired. Far from a beginner's jangle machine, however, the 12-String's fast looks, sturdy workmanship, and shimmering tones make it an ideal instrument for working pros and budget-minded players alike. And at a paltry \$399, it would be criminal *not* to fork out the cash for such a fabulous guitar.

Analog synthesis meets stompbox!

moogerfooger™

NEW! by Bob Moog Analog Effects Module

moogerfooger MF-103 - Twelve Stage Phaser



- Authentic lush, warm analog 6-stage or 12-stage phasing
- Phasing sweep by panel control, internal LFO, and expression pedal
- Extremely wide range LFO—from 0.01 Hz to 250 Hz.
- Resonance control alters the depth of the phasing.
- Stereo outputs.
- Expression pedal/voltage control jacks for LFO Rate and Amount, Sweep and Resonance.
- Drive and Output Level controls set levels for any instrument- or line-level signal.
- Classic MOOG™ sound quality and appearance.

EDITOR'S PICK AWARD

All moogerfooger Analog Effects Modules feature:

- Modular synth versatility+stompbox convenience
- Compatible with any instrument-level or line-level signal
- Total voltage control for totally new sounds
- Use on tabletop or floor
- Control with knobs &/or up to four expressions pedals
- Vintage look—hardwood & black, classic knobs & switches
- Professional quality, road-worthy and studio-ready

Ring Modulator MF-102 Low Pass Filter MF-101

828-251-0090 • Big Briar, Asheville, NC

Order direct or ask about a dealer near you 800-948-1990 • www.bigbriar.com

Hey musicians.

YOUR MUSIC.

on the internet.

YOUR MONEY.

keep 100% of the profits.

use your **KANoodle™**

www.kanoodle.com

www.kanoodle.com/gp



They're not for everybody...

? Are you everybody

Kenny Vaughan

ON TOUR WITH Lucinda Williams &

HIS VACCARO AMERICAN CUSTOM LINE

Groove Jet



THE VACCARO AMERICAN CUSTOM GROOVE JET FEATURES
SEYMOUR DUNCAN CUSTOM 59's, SPERZEL TUNERS, SCHALLER HARDWARE,
AND THE PATENTED* ALUMINUM CORE V-NECK TECHNOLOGY.

UNIQUE GUITARS FOR UNIQUE PEOPLE

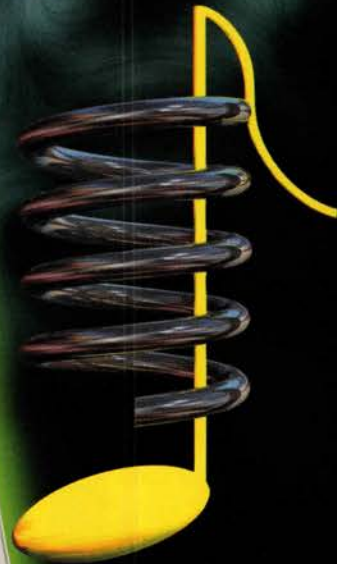
TO VIEW ALL OF THE VACCARO AMERICAN CUSTOM MODELS AND THE NEW VACCARO V2 SERIES (LIST \$665.95)
PLEASE VISIT WWW.VACCAROGUITARS.COM OR SEND \$3 FOR A FULL-COLOR CATALOG.
VACCARO GUITAR CO., 1001 SECOND AVENUE, ASBURY PARK, NJ 07712, USA • PHONE 732.774.8174 • FAX 732.775.2203

THE COOLEST INVENTION SINCE THE INTERNET!

THE BEST BAND ON THE NET

WWW.BESTBAND.COM

THOUSANDS OF DOLLARS IN PRIZES!



BEST BAND ON 'NET

1 9 9 9

CELEBRITY JUDGES

Sheila E.

Alex Acuña

Elton John Band guitarists Davey Johnstone and John Jorgenson

Tom Dumont of No Doubt

**BASS
PLAYER**

PAiSte

HAMER

TELEX

Ovation



SEIKO

MP



YAMAHA

Lee Oskar

**NEWTECH
MUSIC**
the true digital music label



Gibraltar

KEYBOARD

D'Addario

**Berklee
PRESS**

Fostex

DRUM!

GuitarPlayer

Exotica

Diezel VH4

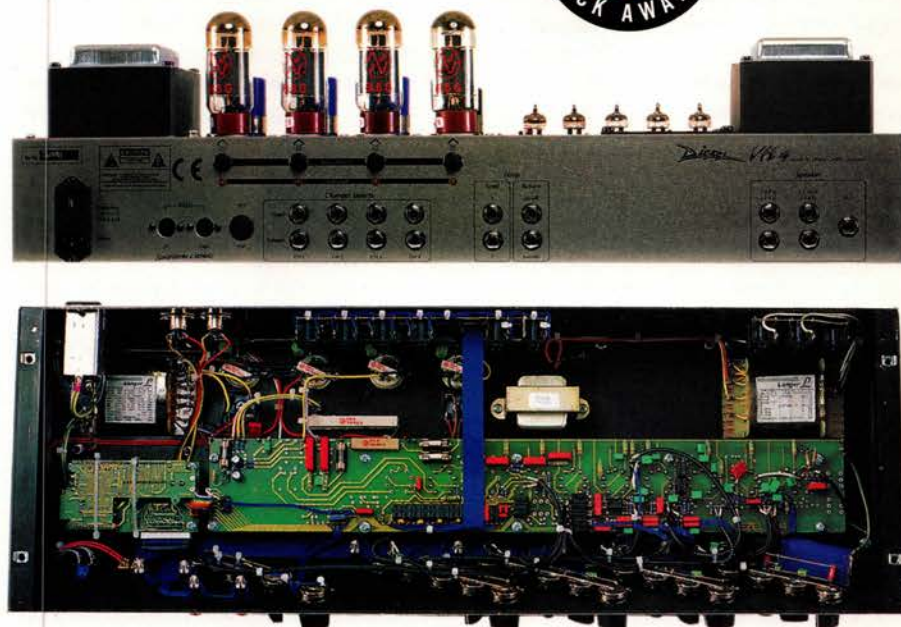
By Darrin Fox

A large number of boutique amp builders go for all things retro, but manufacturers such as Bogner, Soldano, and VHT offer a different breed of boutique beast for players who want face-melting high-gain tones, multiple channels, and effects loops. The Munich-based Diezel company is a relative newcomer to the high-gain, boutique amp arena, but as their VH4 head proves, there's room at the top if you've got what it takes. This marvel wins an Editors' Pick Award.

Diezel Power

The wicked-sounding VH4 (\$4,124; \$4,320 for the stereo VH4S) is a 100-watt tube amp with four independent preamp sections, effects-loop options galore, and, most importantly, a vast array of incredible tones. Channel 1 walks the line between American and British flavors—you get tantalizing Fender sparkle, but the VH4's lunging punch also screams Hiwatt. It has one of the loudest, most detailed clean tones I've ever heard. Pumped through a Marshall 4x12, the VH4 produces astonishing thump, yet remains airy and open—quite a feat with a closed-back cab.

Channel 2 delivers punishing low end, hearty midrange chunk, and complex treble frequencies. (Think of it as the AC/DC channel, and you've got the idea.) In fact, the VH4 offers a plethora of tones from channel 2 alone, and the superbly voiced bright switches (on channels



The VH4 sports a multitude of speaker and effects loop jacks, and its interior is clean and rugged. Below: The VH4's slanted controls make it difficult to see which channel's knobs you're actually turning.

1 and 2) can elicit righteous high-end ping even from a Les Paul's neck pickup.

The VH4's third channel provides a *very* close approximation of the early-Van Halen "brown sound"—it's throaty and unbelievably dynamic. The gain is equivalent to the burn mode of most amps, yet, by simply mellowing picking attack, you can achieve a husky, purring clean tone. Nice.

Channel 4 is where the VH4 shifts into high gear, lathering on distortion so thick it's almost laughable. The frothy nature of this channel is sure to send high-gain fans into a frenzy. It puts everything from milkshake creaminess to sucked-mid depravity right at your fingertips. The VH4's global deep control is subtle with a 4x12 cabinet, but it adds noticeable depth



EXOTICA

when using the amp with an open-back 1x12.

Knobs and Knuckles

The Diezel's four channels are laid out in mixer-like vertical strips. Each channel has a lighted selector button; independent treble, mid, bass, gain, and volume controls; and 1/4" channel-insert jacks. The slanted knob layout saves space, but it can be disorienting. (I often found myself turning the wrong knob.)

Global controls include master volume, presence, deep, master mute, MIDI functions, and effects-loop mix. A front-panel jack allows you to link the Diezel to a separate power amp. The VH4 sports two global effects loops (series and parallel), five speaker outputs (2x8Ω/1x4Ω; 2x16Ω/1x8Ω; 1x16Ω), and MIDI In and Thru jacks. MIDI programmable functions include channel switching, activation of the effects loops and channel inserts, and master mute on/off.

Four tube-fault LEDs (one for each output tube) alert you in case of tube failure. Should this occur while you're playing, the corresponding LED will light, and the amp will automatically switch to the healthy pair of tubes. This lowers the power, of course, but at least you can finish the gig. The tubes are also individually fused. We auditioned the VH4 with its supplied quartet of Yugoslavian 6L6s, but a bias switch allows for quick substitution of 5881s, EL34s, or 6550s. The power transformer is also switchable to 115-volt or 230-volt operation.

The Diezel's interior is a masterpiece of rugged design. The pots, jacks, and output-tube sockets are mounted to the heavy, folded-steel chassis. The smaller components (including the nine preamp tubes) reside on an 1/8"-thick, glass/epoxy PC-board. The wiring is beautifully routed, and all switching functions are handled by gold-contact relays. The cabinet construction is clean, and the black Tolex is flawlessly applied. My only complaint is that the VH4's two-piece front grate rattled annoyingly when the amp was played at high volumes.

Maximum Overdrive

The Diezel VH4 is a rare breed. It delivers stellar clean tones, as well as coherent and musical ultra-high-gain sounds. Many amps barely give you one great sound, let alone four. And the VH4 can do it at *skull-crushing* volume—it's as loud as the loudest Marshall I've ever heard! Granted, this amp isn't cheap. But its jaw-dropping tone, exceptional construction, musically voiced EQ, and MIDI capabilities make it a must-have for those lusting after a *truly* state-of-the-art amplifier. Diezel, dist. by Salwender International, 1140 N. Lemon St. #M, Orange, CA 92867; (714) 538-1285; www.salwender.com.

DIGITAL DYNASTY

Continued from page 118

Hit the mode switch again and the knobs automatically rotate to their original positions.

Preset selection is accomplished via a set of up/down keys, and stored sounds are activated by pressing the recall button. The motorized knobs require anywhere from one to ten seconds to move into their updated positions when a new preset (or mode) is selected, but there's no *audible* lapse, as the internal settings change instantly. You can also turn a knob and instantly hear the result—no need to "capture" a parameter by first wiggling the knob back and forth. Nice.

Sounds. The DG80 is hands down the most natural-sounding amp of the group. It produces crisp, warm tones, and offers surprising complexity and dimension in both its clean and distorted modes. The DG80 provides amazing tube *feel*, and its super distortion tones clean up well when you lower the gain. This amp is also extremely quiet—all the more astonishing as it doesn't use a noise gate.

The DG80 shined in the studio, producing a convincing tube-like lead grind from its direct out. Volume isn't an issue either, as the amp has more than enough muscle to hang with a full band. Though you can't press a button and instantly hear a blackface Fender or plexi Marshall simulation, the DG80 is better equipped to recreate those sounds than some of its competitors. Many of the presets are real standouts. Number 1 (Clean 1) yields exceptionally crisp and detailed tones with shimmering reverb color. Number 19 (Texas Blues, Slight Overdrive) is an extremely ballsy lower-gain lead sound. Number 22 (60w 1x12 Tube Combo O/D + EQ) packs the old-school-rock vibe of a gained-up Mesa/Boogie MK I. Number 26 (British Stack Clean Sound) is a surprisingly good clean setting that delivers cool, Hiwatt-like grind as you turn up. Many of the high-gain sounds benefit from turning up the bass, and even presets that weren't instantly exciting responded beautifully to EQ tweaks.

Given the DG80's considerable processing power, it's a drag that the amp doesn't sport a few more effects. But considering how good the reverb and delay sound, the absence of chorus and tremolo seems less of an issue. The 3-knob echo is handy for dialing in low-fi rockabilly slapback, and if you want *really* ambient sounds, just crank up the delay time and add some hall reverb—it's not exactly a tube Echoplex washed in Lexicon reverb, but it's not far from it.

Pros. Amazingly natural sounding. Excellent interface. More than enough power for gigs. Editors' Pick Award winner.

Cons. Limited effects. Weighs as much as a tube amp of equal wattage.

Thanks to Joe Gore for his assistance and insights.

Choose YOUR Brand Wisely

The Cap

is an excellent entry level, contact transducer.

The patent-pending transducer head fits neatly into a beer cap.

It attaches simply and easily to your guitar's body with a reusable adhesive that will not mar or affect the surface.

A short cable with a female 1/4" connector is attached.

Choose your "brand" from amongst the dozens of caps contributed by the breweries and play all your favourites with a fuller sound.



t. (519) 633-5195

f. (519) 633-8314

www.epm-ltd.com

EPM
corporation

HOT GUITAR



**Rock Soloing, Blues Power,
Rapid-Fire Rockabilly,
Slick Turnarounds,
Hot Country, and Cool Licks.**

by **ARLEN ROTH**

Put some flash into your playing with tips and tricks from pro-guitarist and expert teacher, Arlen Roth. Take Roth's guided tour through a variety of bass patterns, turnabouts, double- and triple-stops, picking and fingering techniques, and get ideas for building smokin' solos. \$19.95, 160 pages

Available at book and music stores everywhere. Or call (800) 848-5594.

Miller Freeman Books, 6600 Silacci Way,
Gilroy, CA 95020. Fax: (408) 848-5784.



The Guitar Players Banjo!



Harvey Reid
National Guitar Champion

Harvey Reid & Deering unleash a new sound for guitar players with the release of Reid's new ground breaking CD, "The Artistry of the 6-string Banjo". Reid masterfully captures the magic of Deering's 6-string and 12-string banjos on the first CD of its kind. To order send \$17 to Deering Banjos & receive a color catalog and learners guide to banjos too!

The 6 & 12-string banjos by Deering are fingered just like a guitar, so you don't have to learn banjo to play banjo. For a free color catalog write: Deering Banjos, Dept. 7, 7936 Lester Ave., Lemon Grove, CA USA 91945 or call 800-845-7791 ext. 107

DEERING

banjo company



Stringed Instruments

The World's Finest Guitars



Dolan Custom Guitars

Honduran rosewood fingerboard, quilted maple top plate, Schaller tuning machines, abalone dots

William Chapin Guitars
Brazilian rosewood fingerboard, ebony pickup rings, ebony knobs



Klein Custom Guitars
Ebony fingerboard



Woods and parts from:

LUTHIERS MERCANTILE INTERNATIONAL

P.O. Box 774 / 412 Moore Lane
Healdsburg, Ca 95448 USA
Tel: 800-477-4437 / Fax: 707-433-8802

lmi@lmi.com

LMI

http://lmi.com

SUNRISE
PICKUP SYSTEMS



For Information on SUNRISE Pickups

SUNRISE Tube Interface

Lo-Z Direct Box

Pre-amp Boxes and Sunrise Strings

Contact: Jim Kaufman / SUNRISE

15740 Stagg St. Van Nuys, CA

91406 USA

818-785-3428 FAX: 818-785-9972

www.sunrisepickups.com

The Incredible AEG!

www.citron-guitars.com
email: harvey@citron-guitars.com



Harvey Citron Enterprises

282 Chestnut Hill Road, Woodstock, NY 12498
Phone (914)679-7138 Fax (914)679-3221

Carousel

A New Collection of
Short Stories & Essays
from the pen of
John Pearse



Just Published!

\$13.95

Add \$3 S&H

800/235-3302 Jpinfo@aol.com
Breezy Ridge, POBox 295, Center Valley, PA 18034

HIGHLANDER
UNIVERSAL AUDIO PRODUCTS

Professional Pickups
and Microphones for the
Acoustic Guitar Player

"The best sounding bridge pickup in the world."

DAVID CROSBY

"When playing live on stage, there's only one way to go. Highlander is it."

GRAHAM NASH

"The best pickup in all situations."

GREG LAKE

"I've tried everything, and I have Highlander equipment in all of my guitars."

MARTIN SIMPSON

Outstanding audio, reliability and affordable prices are what make **HIGHLANDER** the equipment of choice for discerning musicians.

The IP-2 features a second input for blending with an optional mic or magnetic pickup.



Contact us for a **FREE BROCHURE**

TOLL FREE USA & Canada 888.658.1819

TEL 805.547.1410 FAX 805.547.1228
870 Capitolo Way #3, San Luis Obispo, CA 93401
http://highlanderpickups.com

CAN YOU READ SHEET MUSIC OR TAB?

songbooks
single sheets
tablature
fakebooks
lyrics
scores & parts
methods
instructional videos
and more...

BIG

Over 300,000 titles. Every instrument. Every style.

SAFE

Better Business Bureau site. Money-back Guarantee.

EASY

Find exactly what you want in seconds.

CHEAP

Save up to 30%.

#1 WORLDWIDE

Customers in over 85 countries.

sheetmusicplus
*****.com

Buy your sheet music or tab on the internet at
www.sheetmusicplus.com/playit

WE WILL BEAT ANY DEAL!

ON EVERY MAJOR BRAND OF...

GUITARS • AMPS • DRUMS • KEYBOARDS • SYNTHESIZERS
SAMPLERS • SOUND SYSTEMS • RECORDING EQUIPMENT • COMPUTERS
MUSIC SOFTWARE • DJ EQUIPMENT • LIGHTING • ACCESSORIES

Where The Pros Shop:



Beatles guitarist, George Harrison, with
West L.A. Music guitar manager, Derek Snyder



Black Sabbath guitarist, Tony Iommi, with
West L.A. Music drum manager, Glenn Noyes



KISS guitarist, Paul Stanley, with
West L.A. Music guitar manager, Derek Snyder



West L.A. Music sales manager, Mark Spiwak,
with Eagles guitarist, Glen Frey



West L.A. Music's Danny Dugan with guitar legend,
Larry Carlton, and West L.A. Music's Derek Snyder



Avantgarde blues man, Captain Beefheart, with
West L.A. Music's Don Griffin and guitarist, Frank Zappa

Phone, Fax or Email us today! Tel: (310) 477-1945 • Fax: (310) 477-2476

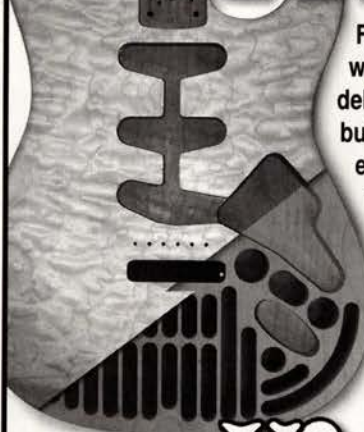
Email: sales@westlamusic.com • Web: www.westlamusic.com

West L.A. Music

In Europe, contact Music Store, Cologne:
Tel: +49/221-925791-993 • Fax: +49/221-925791-93
Web: www.musicstorekoeln.de
Email: produktinfo@musicstorekoeln.de

MUSICSTORE
professional

Hollow Bodies for FAT TONE!



Familiar shapes with much less weight! Multiple tone chambers deliver not only weight reduction but also offer serious tone enhancement and a richer, fatter sound!

You specify the woods and choose the pick-up/hardware configuration. We **BUILD TO ORDER** with top quality woods and workmanship... Call **NOW!**



Don't Miss
All The Fun!

Send \$3 **NOW** for the
Warmoth Catalog
Filled With Custom
Guitar and Bass
Components or...

Warmoth

Guitar Products Inc.

6424 112th St. E. Puyallup WA 98373

Phone: (253) 845-0403

Fax: (253) 848-2415



Visit Our NEW Web Site! ➡

www.warmoth.com

BLUE WIND

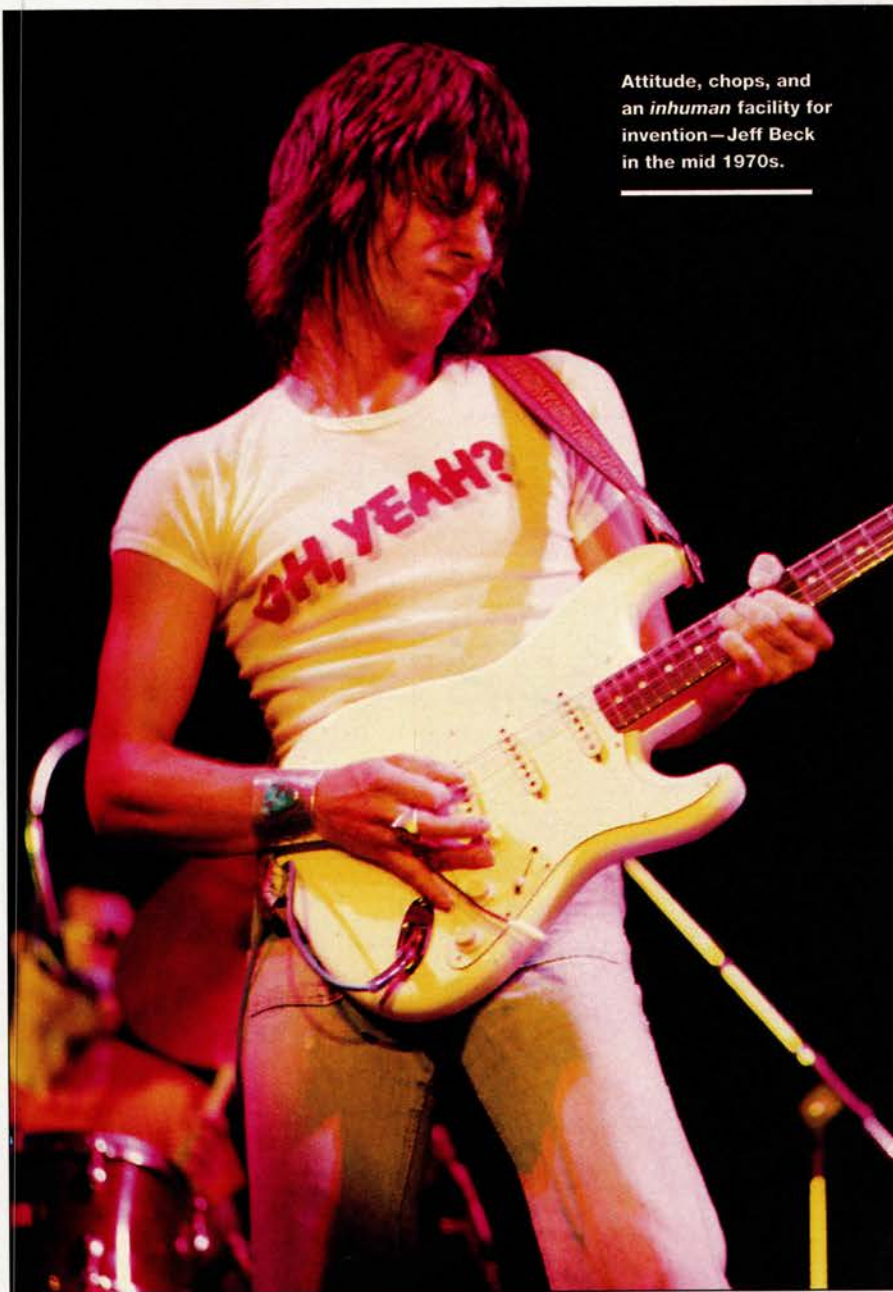
SOLO TRANSCRIPTION

When Jeff Beck entered the mid-'70s fusion arena, he found a strong ally in former Mahavishnu Orchestra keyboardist Jan Hammer. On *Wired*, Beck's '76 follow-up to the groundbreaking *Blow by Blow*, Hammer added his signature synth to four cuts, including his own "Blue Wind." (The song—which Beck still performs live—also appears on 1977's *Jeff Beck with the Jan Hammer Group Live*.) Recorded as a duet with Hammer on drums and keys, this I-IV "country and Eastern" blues in E provides a perfect vehicle for three rounds of ferocious guitar/synth dueling.

Notice how each cycle comprises 18 bars of 4/4 and a bar of 7/4. After repeating the exotic unison melody, the pair trades solo choruses, building tension and momentum with each pass. Pick in hand, Beck is in top form and full of surprises, making these solos a worthy primer for the uninitiated—as well as sweet candy for even the most jaded ears.

Don't be misled by Beck's subdued entrance at 1:20. His off-kilter quote of the song's main riff is part of a strategy that leaves room to build dynamically. The slippery moves in bars 3 and 4 turn up the heat, and set up a nasty 4-to-♭5 trill and some open-position gnarliness (bars 5 through 8). In bar 9, Beck obscures the change to the IV chord with deceptive octaves before nailing the A harmonic. His delayed wang-bar vibrato triggers a bit of trem-spring squeak, but he morphs this into a cool, steely texture. In bars 11 and 12, the ascending A/C# idea illustrates Beck's penchant for fretting upper-register licks on the lower and middle strings. This lick would ring more if played on higher strings, but by working in the fourteenth position, he perfectly sets up bars 13 and 14.

Solo 2 (2:12) opens with six bars of tortured, sixth-string harmonics that begin at the 7th fret. The tab locations are approximate,



Attitude, chops, and an *inhuman* facility for invention—Jeff Beck in the mid 1970s.

so you'll have to fish the chimes out by ear. Heading south, you'll find six harmonics—octave, 3, 5, ♭7, octave, and 9—between the 5th and 3rd frets.

For his last solo (3:04), Beck peels out and never looks back, leaving a cloud of frantic

sixteenth-note diads, wacky descending chromatics, and Mahavishnu-style rapid-fire picking, pull-offs, and pentatonic bends. Beck's final trem-bar bend could be the sickest note he has recorded since the ending of "You Shook Me" on *Truth*. —JESSE GRESS

TRANSCRIBED BY JESSE GRESS

Music by Jan Hammer

Guitar solo 1

♩ = ca. 182

1:20

(E5)
N.C.

* P.M. = palm mute

(A5)

gra-

(E5)
loco

1:46

to Synth solo 1

Guitar solo 2

♩ = ca. 182

2:12

(E5)
N.C.

[illegible]

Blue Wind

(A5)

7 11 15

R B R B B1/4 B1/4 B R semi-pinch harm. B B R B

14(16) 14(16)14~12~ 14 12 14 12 14(16) 14 12 14 12(14) 12 14 12 14

8va----- (E5) 3:29 to Synth solo 3

B B grad. R pre-B R grad. B w/ bar grad. R

15 12 15(17) 15 12 17(19) (18) 17 15 17 15 15(16) (18)17 (16) (14) (15)(16)

* Hammer-on w/out picking.

KEY TO NOTATIONAL SYMBOLS

We use the following symbols to indicate fingerings, techniques, and effects used in GP lessons and transcriptions.

4● Fretting-hand fingering is indicated with Arabic numerals (1 = first finger, 2 = second finger, and so on).

P● Picking-hand fingering is indicated with letters (p = thumb, i = index finger, m = middle finger, a = ring finger, c = pinky).

□ Flatpicked downstroke.

∨ Flatpicked upstroke.

B B B R

7(9) 7(9) 7(9) 7

Bend: Play the first note and bend to the note in parentheses.

Release: Bend to the note in parentheses, then release to indicated note.

7 9 7 9

Hammer-on.

9 7 9 7

Pull-off.

7 9

Finger vibrato.

7 9

Bar vibrato.

4(7) 4(7) 4(7) 4(7)

Artificial harmonics.

7 9 7 9

Trill.

7 9 7 9 7 9

Slide: If the notes are tied, pick only the first. When there is no tie, pick both notes.

7 9

A slide symbol before or after a single note indicates a slide to or from an unspecified pitch.

7 9 9(7) 9(7) 9

Bar dips, dives, and bends: Numerals and fractions indicate distance of bar bends in whole-steps.

4(7) 4(7) 4(7) 4(7)

Natural harmonics.

7 9 7 9

How tablature works

The horizontal lines represent the guitar's strings, the top line being high E. Numbers designate the frets (0 indicates an open string). For instance, a 2 positioned on the first line would mean play the 2nd fret on the first string. Time values are shown in the standard notation directly above the tablature. Special symbols and instructions appear between the notation and tablature staves.



Interstate has everything you need to keep your band sounding awesome — a **HUGE** inventory, **LOWEST** prices guaranteed, and **EXPERT, FRIENDLY** customer service. What more can you ask for?

Contact us for your **FREE** Interstate Catalog now!
Call 1.800.462.2263 or
visit www.interstatemusic.com



Rick Vito.
Roots rockin' guitarist extraordinaire. Has worked with Bonnie Raitt, Fleetwood Mac, Bob Seger, John Mayall and others.

Check out Rick Vito's current release **Pink & Black** on Wildcat Records.

PHOTO: SANDY SPEAR

REVEREND WORKS.

Reverend Guitars & Basses. Pro quality, cool style and monster tone starting at \$859 list.
Call for Free Catalog: 810-775-1025.
Dealers please call 530-582-8889.



www.reverendmusical.com



Guitar Institute of Technology

*Playing guitar
is more than
technique.*

*A career in music
is more than
playing guitar.*

It's all part of GIT.

You Do It For Love.

Now Do It For Life.

LEARN The world's most imitated contemporary guitar program. Programs from three months to four years in length.

PERFORM Performing opportunities for every style and every level. More than 30 live performance workshops every week.

RECORD Learn recording techniques from project studio to professional. Studio recording in core classes. Record your own CD.

WORK Music Business and Songwriting classes at every level. Career Development Center. Music Industry internships.



Visit: www.mi.edu CALL USA/CANADA: 1-800-255-PLAY INTERNATIONAL: 323-462-1384

New Recording Artist Program Available! Call for details!

Sneaky Fingering Secrets

BY DUCK BAKER

HAVING EVOLVED FROM

19th-century parlor music, American fingerstyle guitar has sprouted many stylistic branches, including country blues, old-time country, Hawaiian slack-key, Chet Atkins-style, and ragtime. Despite their differences, these musics share a common root. Players as diverse as Mississippi John Hurt, Blind Blake, Merle Travis, and Cyril Pahinui almost exclusively base their music on steady, alternating bass lines. It's striking that other great fingerstyle traditions—such as classical, flamenco, and bossa nova—make little, if any, use of this technique. Because of its reliance on alternating bass, American fingerstyle guitar demands a unique approach to fretting-hand fingering.

Division of labor. To play alternating bass lines, you need to commit certain fingers to sustaining bass notes, while leaving other fingers free to fret melody notes. This typically involves unorthodox fingerings.

Look at Ex. 1, which features a steady alternating bass and an active melody line within a C chord. In this pattern, your 3rd and 2nd fingers hold down the bass notes. The 2nd finger never moves, while the 3rd shifts between the fifth and sixth strings.

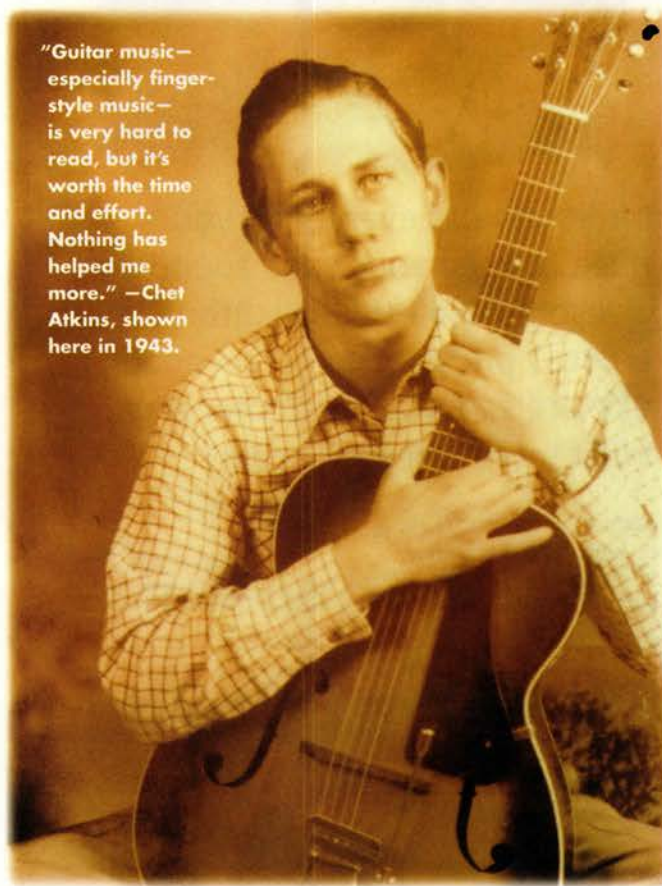
This leaves your 1st and 4th fingers free to fret melody notes. The 4th finger works the 3rd and 4th frets, while the 1st finger handles notes on the 1st and 2nd frets.

Untying the knot. It's the 2nd fret that's crucial. To play A (on the *and* of beat one, bar 1), the natural tendency is to move your 2nd finger from the fourth to the third string, but you'll save yourself endless headaches if you simply sneak your 1st finger over to A instead. For years, I've watched good guitarists tie their fingers into knots because they move the 2nd finger back and forth. If you do this, the E bass note can't ring for its full quarter-note value.

A similar situation occurs in beat two, bar 2: While sustaining the E bass with your 2nd finger, use your 1st finger to fret both G \flat and F on the top string.

Ex. 2 shows how the division of labor is the same in a G chord. Again, your 2nd and 3rd fingers commit to the bass, while your 1st and 4th fingers play the melody. Here, the dance is even trickier, but once you master the moves, you'll be rewarded with ringing, independent bass and melody lines.

Picking tips. To play these examples up to speed, you'll need to pick them with your thumb, index,



"Guitar music—especially fingerstyle music—is very hard to read, but it's worth the time and effort. Nothing has helped me more." —Chet Atkins, shown here in 1943.

and middle fingers. Use your thumb to hit the bass notes, your middle finger to pluck the down-beat melody notes (these occur simultaneously with the bass notes), and your index finger for the up-beat melody notes.

styles, including swing and free jazz, traditional Irish and Appalachian music, ragtime, blues, and gospel. He has several books and instructional videos on the art of fingerstyle, steel-string guitar.

Acclaimed fingerstyle guitarist Duck Baker has recorded 15 solo albums covering a spectrum of

 **audio version available!**
www.truefire.com

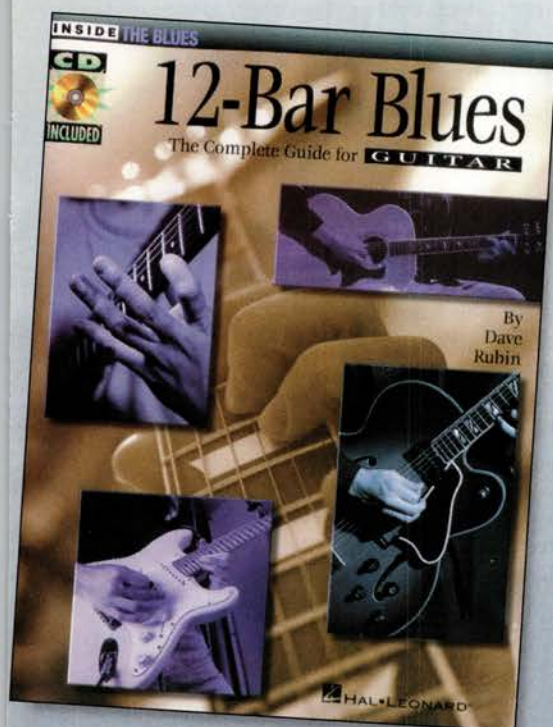
Ex. 1

C

Ex. 2

G

12-BAR BLUES—THE COMPLETE GUIDE FOR GUITAR



IF YOUR BLUES RHYTHM chops are lagging, and you need an infusion of cool voicings, grooves, and riffs, you'll dig Dave Rubin's *12-Bar Blues—The Complete Guide for Guitar*. This book-and-CD package [\$14.95 from Hal Leonard] is all about blues accompaniment. Rubin includes the chords and riffs (written in tab and standard notation) for several variations of slow 12/8 blues, swing shuffles, boogie shuffles, Chicago riffs, minor blues, jazz blues, and bebop blues. To round out the package, he explains the secrets of tritone comping and offers a handful of hip intros and turnarounds. Backed by drum machine and bass, Rubin demos each example on the companion CD, so even if sight-reading isn't your strongest suit, you'll easily grasp the

grooves by simply spinning the disc.

Excerpted from a section titled "Jazzy Minor Blues," the following example proves that you can work uptown sounds into a 12-bar context. "Soulful jazz," Rubin elaborates, "was popular in the late '60s. Two hits from the era—'Chitlins Con Carne' by Kenny Burrell and 'Coming Home Baby' by Herbie Mann—are based on progressions similar to this one."

Rubin goes on to explain why the $A\flat 13$ (bars 5 and 6) substitutes for $Fm9$ —the IVm—and how Albert King's "As the Years Go Passing By" contains the $A\flat 9$ - $G7\sharp 9$ change (bars 9 and 10). Record several passes through this progression, and then try soloing over it using the C blues scale.

A thorough and fun exploration of blues rhythm guitar, Rubin's *12-Bar Blues* promises hours of playing enjoyment.

—ANDY ELLIS ■

Quickly ♩ = 150

1 $Cm7$

5 $A\flat 13$ $Cm7$

9 $A\flat 9$ $G7\sharp 9$ $Cm7$ $Gaug$

Spinning Clusters Into Lines

BY ERIK HALBIG

WE ALL HIT MUSICAL SLUMPS. One way to escape the creative doldrums is to look at a familiar subject from a new perspective. Take chord voicings, for instance. You've probably practiced diatonic triads—three-note chords built from major scale tones stacked in thirds. Let's look at another way to generate harmony from a major scale, and then explore licks derived from the resulting chords.

Clusters from intervals. Try Ex. 1—a series

of chordal clusters in the key of *D*. In each case, the chord's bottom interval is a second and the top interval a fifth or sixth. This contrast of small and large intervals gives the voicings a very different sound from standard major, minor, augmented, and diminished triads.

Lines from clusters. In Examples 2, 3, and 4, we arpeggiate these voicings to produce melodic lines. Notice how the lines sound like they're composed of intervals, rather than from

a series of scale tones. Refreshing!

Scale-based lines have predictable fingerings, which can lead you into pattern playing. To subvert this tendency, play these interval-drenched lines using different fretting-hand fingerings. Try to find at least two ways to work through each example. As notated, pick each note, then try to spice the lines up with occasional slides, hammer-ons, and pull-offs. ■

National Guitar Workshop instructor Erik Halbig has performed with Scott Henderson, Frank Gambale, and Will Ray. Halbig's *Power Pentatonics* and *Contemporary Country Guitar Improvisation* are published by Alfred/Workshop.

Ex. 1

Ex. 2

Ex. 3

Ex. 4

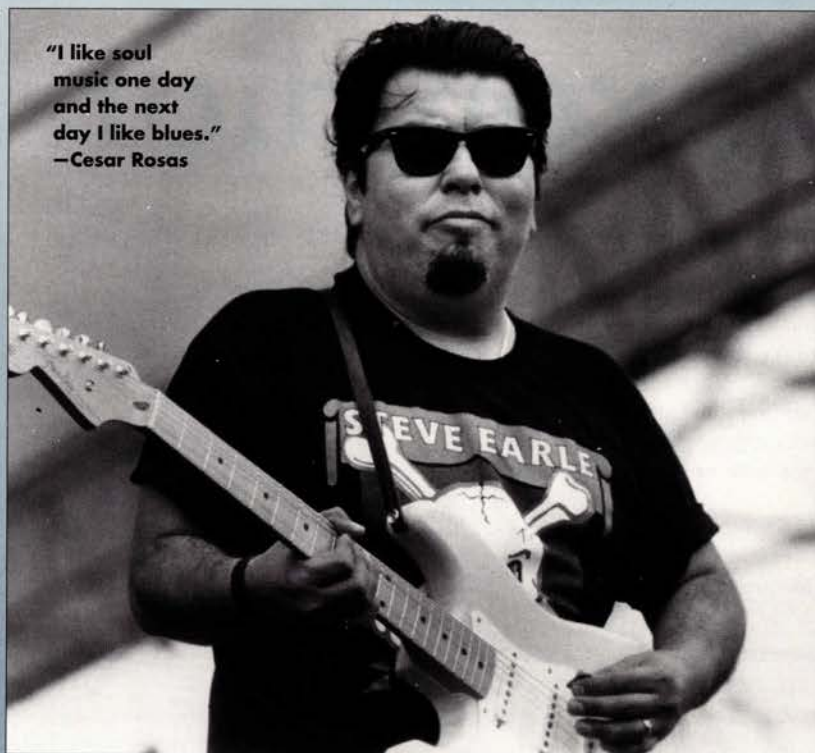
 audio version available!
www.truefire.com

Cesar Rosas on Tracking with Dylan

IN THE LATE '80S, BOB DYLAN

invited Cesar Rosas, Los Lobos' lefty guitarist, into the recording studio to cut some tracks. "When I got to the studio," Rosas recalls, "he was working with some country guys on old hillbilly songs—stuff that was so cool. He's got a strange way of working, but I liked it. Basically, he had his guitar strapped on, a mic in front of him, and a bunch of lyrics. We all sat around in the studio with our headphones on, not knowing what the next song was going to be. Then he'd start jamming. Pretty soon, everybody would get a feel for the song, and the bass player would come in, then the drummer, then everyone else. We'd keep playing until it got really intense. After 15 or 20 minutes of nonstop playing, when everybody was warmed up to the song, he'd say, 'Start the machine.' If the first take came out good, he'd keep it. He likes to work off the first impression you get of the song, which is usually the best way."

"I like soul music one day and the next day I like blues."
—Cesar Rosas



Lick of the Month

MERGING TRIADS

RANDY FEIFER, A GUITAR

teacher in the Washington, D.C., area who hails from Bethesda, Maryland, submitted this month's winning lick. "The phrase is cool," he writes, "because it combines two ideas—arpeggiated E and B triads—on the first and

second strings. You can use this riff over an E chord."

Once you've played through

the lick picking every note as written, make it as legato as possible using hammers and

pulls. For fun, throw on some slapback echo—something between 50ms and 100ms.



Send us your candidate for Lick of the Month (preferably notated and on cassette), along with a brief explanation of why it's cool and how to play it. If we select your offering, you'll get a funky cus-

tom T-shirt that's available *only* to Lick of the Month club members. Mail your entry to Lick of the Month, *Guitar Player*, 411 Borel Ave. #100, San Mateo, CA 94402. Include your name, address, and

phone number. Materials won't be returned, and please don't call the office to check the status of your submission. You'll get your shirt if your lick is chosen.

BACK TRACK

Mixolydian Magic

BY ANDY ELLIS

FOR THE PAST TWO ISSUES, WE'VE been exploring modes. October's "Modes in a Nutshell" offered an overview of how modes are constructed and how they relate to major scales, and November's "Dancing with Dorian" explained how Dorian works with minor-7th chords.

We've learned how modes are especially

Ex. 3

♩ = 84-112

Gtr. 1

D Mixolydian

Ex. 1

D7 D Mixolydian

Ex. 2

Mixolydian

Mixolydian

handy for improvising melodically over progressions with shifting tonal centers. The trick is to become familiar with each mode's unique character, and learn to associate it with a corresponding chord type.

Dominant flavors. This time out, we'll focus on the Mixolydian mode and its close relationship with dominant chords. Look at Ex. 1. First play the *D7* voicing to get its sound in your ears, and then play through the adjacent one-octave *D* Mixolydian pattern. Notice how *D7*'s chord tones—*D*, *F#*, *A*, *C*—lie within *D* Mixolydian. These chord tones (1, 3, 5, 7) are separated by neighboring scale tones a whole-step or a half-step away. The concept is simple: A *D7* arpeggio resides inside *D* Mixolydian. This is true for any dominant-7th arpeggio and any Mixolydian mode that share the same root. For example, *A7* lies within *A* Mixolydian and *E7* lies within *E* Mixolydian.

Now ascend and descend through Ex. 2's two Mixolydian patterns. (These forms are moveable, and their roots are circled.) For example, play the first pattern at the second position to get *D* Mixolydian, then strum *D7* to create a harmonic context. Next play the second pattern at the seventh position to once again generate *D* Mixolydian, and strum *D7*. To satisfy yourself that each *D* Mixolydian pattern contains *D7* chord tones, listen for them and then identify them on the fretboard.

Chord tones are only part of the story. The neighboring scale tones provide tension that the stable chord tones release. A well-constructed solo balances these two sounds.

There are dozens of useful Mixolydian patterns—in fact, you can easily convert any

major scale to Mixolydian by simply lowering the major scale's 7 a half-step to $\flat 7$. (For a complete listing of all seven mode formulas, see the Oct. '99 Back Track.)

Lift off. Let's try some Mixolydian magic. Ex. 3 is a repeating eight-bar progression with shifting tonal centers. All four chords are dominant 7s, so you can play the corresponding Mixolydian mode over each R&B riff: *D* Mixolydian for *D7*, *B \flat* Mixolydian for *B \flat 7*, *G* Mixolydian for *G7*, and *C* Mixolydian for *C7*.

Record at least 24 bars of this progression (Gtr. 2). Before improvising, play Gtr. 1 with its two-bar, two-octave ascending Mixolydian patterns.

Soaring. As we saw last month, stepping through a mode one note at a time isn't improvising. You need to find melodic pathways through the pattern before you're making music. Remember:

- Use interval jumps to generate interesting melodic contours. Skipping strings automatically creates wide intervals.
- Don't cram all the scale tones into each two-bar segment. Let your ears guide you to a few cool notes for each chord.
- Vary your rhythms—sustain some notes and rip through others.
- Include a few chromatic passing tones to connect one scale tone with another. Non-scale tones are dissonant and work best on upbeats.
- Use hammer-ons, pull-offs, slides, and bends to lend a vocal quality to your lines.

Coda. Once you can groove through Ex. 3, you're on your way to mastering Mixolydian. The next step is to work Mixolydian phrases into your songs and

Tips Jar

"In the few lessons

I took with Jim Hall, part of what he had me do was harmonize scales—first with triads, then with random intervals. So now, instead of thinking of a chord form, I'll have whatever scale is available and whatever intervallic combinations I like."

—BILL FRISELL, APRIL '85 GP



solos. Look for extended dominant-7th vamps, and when you find one, drop into Mixolydian instead of the blues scale. For inspiration, listen to classic Jerry Garcia improvs—he often visited the Mixolydian mode in Grateful Dead jams.

All of us—no matter how long we've played or how skilled we are—have gaps in our knowledge. Back Track is an ongoing Sessions series designed to fill these holes and inspire musical breakthroughs. Got a topic you'd like to see us address? Send your question to Back Track, c/o *Guitar Player*, 411 Borel Ave. #100, San Mateo, CA 94402, or e-mail it to guitplyr@mfi.com.

NOTES ON CALL

December '99 *Guitar Player* Sessions:

Sneaky Fingering Secrets, BY DUCK BAKER

Spinning Clusters Into Lines, BY ERIK HALBIG

Back Track: Mixolydian Magic, BY ANDY ELLIS

Book Browsing: Dave Rubin's *12-Bar Blues—The Complete Guide for Guitar*

Lick of the Month: Merging Triads

Features:

Ben Harper lesson, BY ANDY ELLIS

Steve Vai lesson, BY MATT BLACKETT



ACCESSING NOTES ON CALL

This month's lessons are available on CD for only \$6.95 (plus \$3.95 s/h). For credit card orders call (800) 222-5544, or send check or money order to Notes On Call, Dec. '99 Lessons, 146 2nd St. N., Ste. 201, St. Petersburg, FL 33701.

Seeking fretboard thrills? Try *GP*'s Sessions sampler CD with 11 thought-provoking lessons. It's only five bucks—less than a Britney Spears EP! For details, call (800) 222-5544.

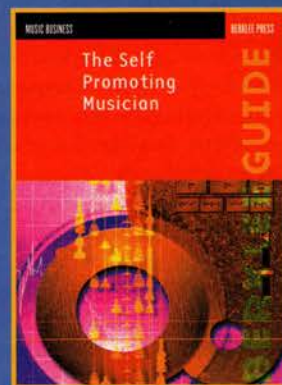
Net-heads: To decode *GP*'s music notation and hear Sessions sound samples visit www.guitarplayer.com.

Doubled
his **gigs**.

Almost tripled his income.

New CD
on the way.

Learned how with
Peter Spellman.



The rules of the business are changing fast — yet some musicians are thriving as never before. Why? They've taken charge of their careers, developed strategies for success, and learned to take advantage of new technologies and trends. Berklee's Peter Spellman has taught many prominent musicians how to jump-start their careers. With *The Self-Promoting Musician*, he'll do the same for yours. This book will empower you with proven techniques for increasing gigs and airplay, creating industry buzz, using the Internet to promote your music, and more. Filled with insider advice, do-it-yourself strategies, and a complete list of resources, this book can change your career — and your life. To buy *The Self-Promoting Musician*, visit your local music or bookstore, or visit our Web site at www.berkleepress.com.



**berklee
press**

1140 Boylston Street
Boston, MA 02215-3693
617-747-2146

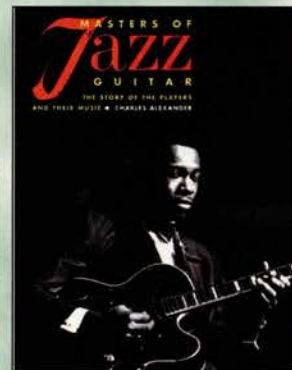
*As serious about music
as you are.*

 Distributed By
HAL•LEONARD®
7777 W. Bluemound Rd., P.O. Box 13819 Milwaukee, WI 53213

Find more music titles at amazon.com[®]

Masters of Jazz Guitar The Story of the Players and their Music

Edited by Charles Alexander



ISBN 0-87930-592-4

The guitar is fundamental to jazz, and has created its own legacy of greatness over the years. This handsome and insightful book honors the lives, work, and far-reaching influences of virtuoso jazz guitarists such as Django Reinhardt, Charlie Christian, Wes Montgomery, Joe Pass, and Pat Metheny. Written by world-class jazz authorities, this book is an engaging, well-rounded portrait that explores key developments for the guitar in the world of jazz.



ISBN 0-87930-590-8

Not Fade Away

A Backstage Pass to 20 Years of Rock & Roll

By Ben Fong-Torres

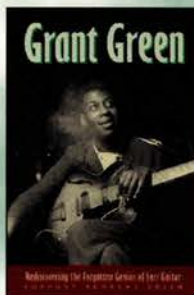
A compelling view of the world of rock and pop culture from the late '60s through the '80s, as seen by one of its first and most well-known journalists. Reflecting on these selected interviews and profiles, Fong-Torres takes you backstage with: Bob Dylan, Bonnie Raitt, Paul McCartney, Crosby, Stills, Nash & Young, the Grateful Dead, Ike & Tina Turner, Ray Charles, Hunter S. Thompson, and more.

Grant Green

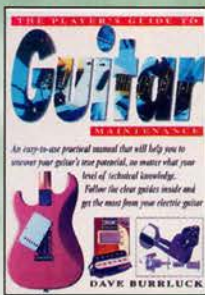
Rediscovering the Forgotten Genius of Jazz Guitar

By Sharony A. Green

Best remembered as a Blue Note Records session leader and sideman in the '60s, jazz guitar genius Grant Green embraced bebop, blues, soul jazz, hard bop, funk, and more. This unique memoir portrays Green's musical brilliance, personal spirit, and all-too brief life through the eyes of his family, friends, and fellow musicians.



ISBN 0-87930-556-8



ISBN 0-87930-549-5

The Player's Guide to Guitar Maintenance

By Dave Burrluck

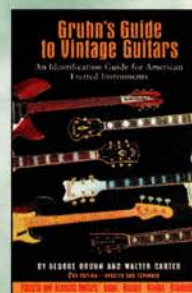
Make your electric guitar sound and perform the way you want it to—with minimum time, tools, and fuss. This book's big-as-life color photos and step-by-step instructions show you how to set up, adjust and maintain your guitar, covering basics for strings, necks, bridges, vibrato, and more.

Gruhn's Guide to Vintage Guitars

An Identification Guide for American Fretted Instruments— Second Edition

By George Gruhn and Walter Carter

Identify, date, and authenticate with confidence thousands of acoustic and electric guitars—plus selected basses, banjos, mandolins, and even amps—with this most current and extensive list of specifications ever published. Now includes expanded coverage of Martin, Guild, Mosrite, Dobro, Fender and Gibson.



ISBN 0-87930-422-7

amazon.com

www.amazon.com/entertainment

MEJ Miller
Freeman
Books

Mel Bay's....



Guitar Sessions™ Monthly WEB Magazine

CHECK IT OUT!

- MEET GUITARISTS
- PLAY THEIR MUSIC
- LEARN THEIR TECHNIQUES

Presents fresh insights on mastering the guitar in the classic, fingerstyle, flatpicking, jazz, and rock/blues styles as well as an artist interview and a featured luthier. — **ALL IN ONE PLACE!!!!**

Best of All... IT'S FREE!

www.guitarsessions.com

— Publishing the Finest in Music for Over 50 Years! —

MEL BAY PUBLICATIONS, INC.



P.O. Box 66, Pacific, MO 63069-0066
1-800-8-MEL BAY (1-800-863-5229)
FAX (636) 257-5062
 Web address: <http://www.melbay.com>
 E-mail address: email@melbay.com

REAL TEACHERS. REAL EDUCATION.



"WE RESPECT YOU FOR THE STYLES
 YOU PLAY, AND EXPOSE YOU TO THE
 STYLES YOU DON'T."

CLIFF WITTSTUCK
 GUITAR DEPT. HEAD



MUSIC TECH

Center for Music & Recording Arts
 Associate Degree & Diploma Programs
 1-800-594-9500 www.musictech.com

TR-1000



DIGITAL MUSIC STUDY RECORDER

Learn ultra-fast phrases & hidden lines of pros! Quickly, easily!

Digital transcriber slows to as much as 1/26th of the original speed without changing the pitch.

Digitally record as much as 3 minutes 10 seconds of music from any CD or tape player.

Play back at one of 28 playback speeds. No change of pitch or octave. Includes 3/4, 2/3, 1/2, 1/3 .. 1/26 speeds.

Bass Isolator Mode! Loops too!
 Transpose +/- 12 semitones, adjust pitch +/- 100 cents.

Exceptionally clear!

★ Price: Only \$249.95 ★

1-800-FRET-PRO or 512-847-8605

E-mail: gp701@ridgerunner.com

Web site: www.ridgerunner.com

VISA, MASTER, AMEX, DISCOVER

RIDGE RUNNER, DEPT. GP-701

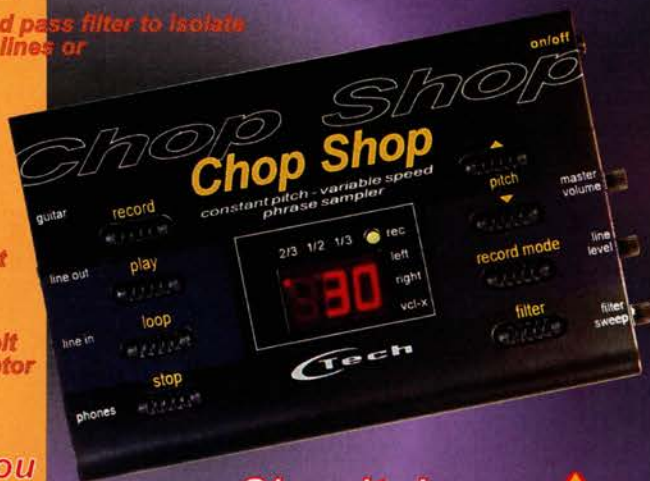
84 YORK CREEK DRIVE

DRIFTWOOD, TEXAS 78619

Lick Your Chops

constant pitch - variable speed
 phrase sampler

- Digitally record up to 32 seconds from any CD or Tape player, and play it back at 2/3, 1/2 or 1/3 speed without pitch change.
- Continuously loop a single note, entire recording or anything in between
- Use sweeping band pass filter to isolate guitar solos, bass lines or rhythm tracks
- Eliminate vocal tracks
- Digital Display for constant visual feedback
- Pitch control to get you in tune with recording
- Operates with 9-volt battery or AC adaptor
- Lots more



Everything you
 need to learn
 any riff or
 song.

<http://www.pocketrockit.com>

**Slow it down,
 learn it fast!**



Tech

50 Remer Street Bridgeport, CT 06606 tel: 203.338.9668 fax: 203.331.9214



MEI Miller Freeman Books

Softcover
 with CD,
 76 pages,
 \$17.95

Licks & Lessons from the World's Greatest Players

If you're serious about playing guitar, these lessons in rock, blues, jazz, country, and more offer the expert mix you want; masterful tips and tricks for your next gig, plus creative ideas for playing with brighter style.

Available at book and music stores everywhere.
 Or call (800) 848-5594.

Miller Freeman Books • 6600 Silacci Way,
 Gilroy, CA 95020 USA
 Fax: (408) 848-5784 • E-mail: mfi@rushorder.com
 Web: www.books.mfi.com

Distributed to music stores by Hal Leonard Corp.;
 to bookstores by Publishers Group West.



The Guitar of Blind Blake Taught by Woody Mann

Blind Blake was the premier ragtime blues guitarist of the 1920s. He extended the alternating bass style to encompass the dance trends and more complex blues ideas that were emerging from the jazz bands of New Orleans and Chicago. His playing featured unique right hand thumb rolls that evoked the feel of the Charleston dance-step. Blind Blake influenced generations of country blues guitarists and was never equalled. In this unique video lesson, Woody Mann explores the ideas, techniques and styles of this legendary guitarist. A 48 page tab/music booklet is included.

Titles include: Diddie Wa Diddie, Chump Man Blues, Police Dog Blues, That Will Never Happen No More, Black Dog Blues and Blind Arthur's Breakdown. **GW 801 \$39.95**

The Guitar of Big Bill Broonzy Taught by Woody Mann

Big Bill Broonzy was a master of ragtime and country blues guitar. His playing was highlighted by a strong pulsating bass and melodic lead lines. In this video lesson Woody Mann carefully explains Big Bill's techniques and style. Also presented is rare footage of Big Bill from the 1950s. A 48 page tab/music booklet is included.

Titles include: Moppers Blues, Pig Meat Strut, Long Tall Mama, Worried Man Blues, Saturday Night Rub, Brownskin Shuttle, How You Want It Done, Mississippi River Blues, Worrying You Off My Mind and Hey, Hey. **GW 802 \$39.95**

Fingerstyle Blues Guitar Taught by Woody Mann

This lesson illustrates how traditional country blues guitar techniques and styles can be extended and explored to create new textures and feelings. Woody demonstrates blues in the keys of A, D and E and shows how variations and improvisational ideas can be developed. The playing ideas of Blind Boy Fuller, Big Bill Broonzy, Lonnie Johnson, Blind Lemon Jefferson, Rev. Gary Davis and Scrapper Blackwell are discussed.

Titles include: Weeping Willow Variations (Blues in A), Tribute to Big Bill and Blind Lemon (Blues in E), Texas Blues for Funny Papa Smith (Blues in A) and Blues For Bo Carter and Lonnie Johnson (Blues in D). **GW 914 \$39.95**



Larry Coryell's Jazz Guitar Taught by Larry Coryell

This three part instructional video series presents an intense and challenging study of jazz guitar techniques, styles and ideas from one of today's master musician.

Volume One

Major scales and playing these in different positions and variations • Minor, Diminished, Whole Tone-Augmented scales • Chromatic scales • Accents within picking patterns • Arpeggios • Modes and Intervals • Building an intellectual understanding between scales and chords • Movements between harmony and bass lines • Going beyond diatonic chord/scale usage • Single-note line improvising over changes • Substitute chords and soloing **GW 949 \$39.95**

Volume Two

Creating the improvised line • Substitute chords • Importance of the minor/major 7th sound • The jazz (ascending melodic) minor scale and related chords • How to apply the jazz minor scale to standards • Repositioning chords to fit single-note fingering options within the jazz minor spectrum • Vocabulary of the improvised line • Blues phrasing to a more sophisticated bebop-type of line • Guitaristic devices that advance the music, i.e. string-bending, octaves and fingering • How to play/improvise on Autumn Leaves as a solo guitar performance or within a small group context • More involved chords and improvisation with John Coltrane's Moment's Notice **GW 950 \$39.95**

Volume Three

Sweep-picking, back-picking, playing triplets with pick and fingers and how you can apply these techniques • Rhythm guitar playing, i.e. with plectrum; Brazilian-oriented fingerstyle techniques • Chords and bass lines in four-beat jazz using just the fingers • Comping on John Coltrane's *Giant Steps* • How to solo over *Giant Steps* using harmonic "shortcuts" and unorthodox chord changes • Reharmonization of both the melody and so-called "blowing" changes when they differ from the melody changes • Complete transcription of both melody and reharmonized "blowing" changes for Charles Mingus's *Goodbye Porkpie Hat* plus tips on improvising ideas • Defining characteristics of advanced improvisation **GW 951 \$39.95**

SPECIAL OFFER (Valid until December 31st, 1999): Buy any three videos and take a fourth FREE.

Free video must be equal to or lower in price than the lowest purchased video.

Make checks payable to Stefan Grossman's Guitar Workshop, Inc. • Visa/Mastercard Orders Accepted • Write for our FREE catalog.

USA/CANADA Postage/Handling: \$5.00 for first video and \$1.00 for each additional video.

For Dealer inquiries in the U.S. and Canada call Mel Bay Publications at 800-8-Mel Bay

EUROPE/AUSTRALIA: All videos are available in PAL format from our London office. For information regarding prices, write:

P.O. Box 262, Tonbridge, Kent TN10 3ZP, England Tel: 01732/353 252 Fax: 01732/362 418

STEFAN GROSSMAN'S GUITAR WORKSHOP, INC.

P. O. Box 802, SPARTA, NJ 07871 TEL: 973/729 5544 FAX: 973/726 0568

Visit our website at www.guitarvideos.com

The Guitar Of Chet Atkins Taught by Chet Atkins

This video lesson is for intermediate and advanced fingerstyle guitarists. Chet performs and describes in detail, phrase by phrase, the playing of nine of his classic arrangements. Split-screen techniques allow you to carefully study both his left and right hand movements.

Tunes include: Maybelle, Petite Waltz, Happy Again, Londonderry Aire, When You Wish Upon A Star, Young Thing, Bye Bye Blackbird, Mr. Bo Jangles and Lover Come Back. An 80 page tab/music booklet is included with this video lesson. **GW 941 \$39.95**

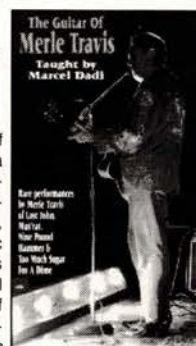
Guitar Styles & Techniques of Jerry Reed Taught by Buster B. Jones

The style of Jerry Reed is a unique blend of syncopated rhythms, banjo-style rolls and brilliant chord voicings that brings a new dimension to fingerstyle guitar. Walking bass-lines, chromatic runs, double-stops and counterpoint melodies are seamlessly joined by Jerry's unique "claw" style right-hand technique which is essential to getting his sound. In this lesson Buster B. Jones teaches you all the necessary elements to play like Jerry Reed. A 48 page tab/music booklet is included with this video lesson.

Tunes include: Reedology, The Claw, Jiffy Jam, Jerry's Breakdown, Down Home, Papa's Knee and Lord Mr. Ford. **GW 953 \$39.95**

The Guitar Of Merle Travis Taught by Marcel Dadi

The guitar playing of Merle Travis has been a great influence on generations of guitarists. His playing combined blues, jazz, ragtime and country music into a unique style. In this unique video lesson Marcel Dadi teaches seven of Merle's greatest instrumentals: *Fuller's Blues*, *Cane Break Blues*, *Blue Bells*, *Saturday Night Shuffle*, *Memphis Blues*, *Cannon Ball Rag* and *Walkin' The Strings*. As well five rare performances from 1951 of Merle Travis playing *Nine Pound Hammer*, *Lost John*, *John Henry*, *Mus'rat* and *Too Much Sugar For A Dime* are included. All the tunes are transcribed in a 60 page tab/music booklet. **GW 918 \$39.95**



THE BEST BOOKS TO TEACH HOOKS!

Signature Licks book/CD packs teach you to play "right from the record" licks. They contain full performance notes and an overview of each artist or group's style with transcriptions in notes and TAB. The CDs feature full-demo playing tips and techniques.



CONTACT US TODAY TO ORDER!

1-800-637-2852

Monday thru Friday 9:00 am-8:00 pm, Saturday 9:00 am-2:00 pm CST

www.musicdispatch.com

MUSIC DISPATCH®
P.O. Box 13920, Milwaukee, WI 53213

Please add \$4.50 for S&H and mention ad code GP59.

Acoustic Guitar of the '60s and '70s
14 songs: Angie • Dust in the Wind • Fire and Rain • Here Comes the Sun.
00695024 \$19.95

Acoustic Guitar of the '80s and '90s
14 songs: Dee • Losing My Religion • Maggie May.
00695033 \$19.95

Aerosmith - 1973-1979
12 songs: Back in the Saddle • Dream On • Sweet Emotion • Walk This Way.
00695106 \$19.95

Aerosmith - 1979-1998
13 songs: Crazy • Dude (Looks Like a Lady) • Love in an Elevator.
00695219 \$19.95

The Beatles Bass
16 songs: Come Together • Day Tripper • Nowhere Man.
00695283 \$17.95

The Beatles Favorites
21 songs: Let It Be • Michelle • Revolution • Something.
00695096 \$19.95

The Beatles Hits
26 songs: All My Loving • Can't Buy Me Love • Drive My Car • A Hard Day's Night.
00695049 \$19.95

The Best of Black Sabbath
12 songs: Black Sabbath • Iron Man • Paranoid • War Pigs.
00695249 \$19.95

Blues Guitar Classics
11 songs: Everyday (I Have the Blues) • Killing Floor • T-Bone Shuffle.
00695177 \$17.95

The Best of Eric Clapton
16 songs: After Midnight • Cocaine • Wonderful Tonight.
00695038 \$19.95

Eric Clapton - The Bluesman
11 songs: All Your Love (I Miss Loving) • Have You Ever Loved a Woman • Hideaway.
00695040 \$19.95

Eric Clapton - From the Album Unplugged
14 songs: Layla • Lonely Stranger • Tears in Heaven.
00695250 \$19.95

The Best of Cream
12 songs: Badge • Strange Brew • White Room.
00695251 \$19.95

The Best of Def Leppard
12 songs: Foolin' • Hysteria • Photograph.
00696516 \$19.95

Greatest Guitar Solos of All Time
18 songs: All Right Now • Crazy Train • While My Guitar Gently Weeps.
00695301 \$17.95

Guitar Instrumental Hits
14 songs: Raunchy • Rebel Rouser • Walk Don't Run.
00695309 \$16.95

Guitar Riffs of the '60s
12 songs: Brown Eyed Girl • You Really Got Me • You Shook Me.
00695218 \$16.95

Guitar Riffs of the '70s
17 songs: Iron Man • Layla • Sweet Home Alabama • Walk This Way.
00695158 \$16.95

The Best of Guns N' Roses
10 songs: Paradise City • Sweet Child O' Mine • Welcome to the Jungle.
00695183 \$19.95

The Best of Buddy Guy
15 songs: I Smell a Rat • Mary Had a Little Lamb • Stick Around.
00695186 \$12.95

Jimi Hendrix
12 songs: Fire • Hey Joe • Little Wing • Purple Haze.
00696560 \$19.95

Eric Johnson
12 songs: Cliffs of Dover • Steve's Boogie • Zap.
00699317 \$19.95

The Best of Kiss
12 songs: Deuce • Detroit Rock City • Rock and Roll All Nite.
00699413 \$19.95

The Guitar Style of Mark Knopfler
13 songs: Money for Nothing • Sultans of Swing • Walk of Life.
00695177 \$19.95

Megadeth
12 songs: Hangar 18 • Mary Jane • Wake Up Dead • Youthanasia.
00695041 \$19.95

The Guitars of Elvis
16 songs: Heartbreak Hotel • Hound Dog • Jailhouse Rock.
00696507 \$19.95

The Best of Queen
18 songs: Bohemian Rhapsody • Killer Queen • We Will Rock You.
00695097 \$19.95

The Red Hot Chili Peppers
12 songs: Aeroplane • Love Rollercoaster • My Friends.
00695173 \$19.95

The Best of The Red Hot Chili Peppers for Bass
12 songs: Give It Away • Higher Ground • Under the Bridge.
00695285 \$17.95

The Rolling Stones
17 songs: Beast of Burden • Start Me Up • Tumbling Dice.
00695079 \$19.95

The Best of Carlos Santana
13 songs: Black Magic Woman • Evil Ways • Oye Como Va.
00695010 \$19.95

The Best of Joe Satriani
12 songs: Flying in a Blue Dream • Not of This Earth • Satch Boogie.
00695216 \$19.95

Steve Vai
8 songs: The Animal • Sex & Religion • Touching Tongues.
00673247 \$22.95

Steve Vai - Alien Love Secrets: The Naked Vamps
Includes the actual backing tracks from the album!
00695223 \$19.95

Steve Vai - Fire Garden: The Naked Vamps
Includes the actual backing tracks from Fire Garden!
00695166 \$19.95

Stevie Ray Vaughan
13 songs: Love Struck Baby • Pride and Joy • Scuttle Buttin'.
00699316 \$19.95

The Guitar Style of Stevie Ray Vaughan
12 songs: Couldn't Stand the Weather • Crossfire • Texas Flood.
00695155 \$19.95

Full contents lists are available on line!

CATEGORIES

- **SHOWS & EVENTS**
- **INSTRUMENTS**
- **PARTS/ACCESSORIES**
- **WEBSITES**
- **RECORDING SERVICES**
- **SCHOOLS**
- **INSTRUCTION**
- **SOFTWARE**
- **EMPLOYMENT**
- **RECORDS/CDs/VIDEOS**
- **OTHER**

SHOWS & EVENTS

ATTENTION MUSICIANS AND SONGWRITERS. Are you an emerging artist? If so, you should submit to the 3rd annual Emerging Artists & Talent in Music (EATM) Conference, Showcase and Festival, May 2000 in Las Vegas. The showcase applications are being accepted now and can be printed from the website at www.EAT-M.com. For more information about the conference, call the **hotline: (702) 837-3636**.

INSTRUMENTS

NEW AND USED! Guitars, amps, drums, P.A. www.theguitarfactory.com

Over 1,200 Vintage, New & Used Guitars in stock. We ship anywhere, 48-hr. approval. **Will pay cash** for vintage, used guitars & amps. Check out our Website, updated daily or call/e-mail for a **free stocklist**. **DAVE'S GUITAR SHOP**, 1227 3rd Street South, LaCrosse, WI 54601. Phone (608) 785-7704; Fax (608) 785-7703; E-mail - davesgtr@aol.com or Web - <http://www.davesguitar.com>

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Guitar Player suggests the following guidelines to help the buyer and the seller in these transactions: 1) Get a written description of the instrument, which should include the serial number. 2) Get front and back photos of the instrument. 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations.

FREE CATALOG. HOP UP YOUR GUITAR FOR \$4.95! PUNCH UP YOUR AMP, JUST \$17.00! No tricks! Build a complete tube amp with reverb from \$439.00. Low-cost British Invasion amp kit, \$229.95! This Catalog has lots of guitar and amp mods you can't get anywhere else on earth! Plus: Musician-friendly guitar hop-up tricks and the world-famous rock underground "Perfect Guitar/Newsletter." It's fun to work on your amp and guitar! **(650) 571-6887, (650) 571-1507. Torres Engineering**, 1630 Palm Ave., San Mateo, CA 94402 or fax to: (650) 571-0849. E-mail: AMPS007@AOL.COM. Website: www.torresengineering.com.

VINTAGE INSTRUMENT CATALOG. Call or write for our monthly catalog of over 1,000 new, used, and vintage instruments. We **BUY, SELL, TRADE**, and ship worldwide. Written **APPRAISALS** available. **GRUHN GUITARS**, 400 Broadway, Nashville, TN 37203. Phone (615) 256-2033; Fax (615) 255-2021. <http://www.gruhn.com/>



Now available direct from factory at greatly reduced prices
 2606-406 Phoenix Dr. Greensboro NC 27406
 PH.336.852.7803 Fax 336.852.1889
<http://www.zionguitars.com>

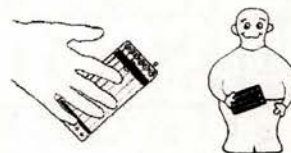
Browse the Classifieds On-Line!

Visit our website at
www.guitarplayer.com

Bear Creek Guitars - "Weissenborn" style Hawaiian acoustic steel guitars. Hollowneck and Kona styles recommended by Bob Brozman. (831) 768-9500. E-mail: bcguitar@bcguitar.com. Website: www.bcguitar.com.

www.andysguitars.com. Hundreds in stock. 20812 S. Dixie Hwy., Miami, FL 33189. **(305) 256-8088**.

Groove on the Move PraxAx by Twanger™



**Wearable Rhythm Hand Exerciser
Guitar and Bass Models**
www.twanger.com
 toll free 1-888 944-2481

EMERY SOUND Rock 'n' roll Tube Amps. Turn heads, not knobs! www.emerysound.com. (510) 236-1176.

E. Village Music Store. We buy/sell/trade new, used & vintage guitars, amplifiers, keyboards, recording & P.A. gear, pedals, rack FX, and more! Visit our website at www.evillagemusic.com. **(212) 979-8222**. Fax: (212) 505-3746. 61 E. 3rd St., New York, NY 10003.

Classifieds continue →

An ad in GUITAR PLAYER's Classifieds reaches more than 126,000* serious guitarists for only \$3.00 per word plus \$7.00 for an address. Minimum charge: \$25.00. Please underline words to appear in bold type and add 50¢ additional per bold word. Please indicate clearly any words to appear in all capitals and add 25¢ per all cap word. Each phone number (including area code), e-mail address, or website address counts as one word. Display Classifieds: \$195.00 per vertical column inch (column width is 2-1/4 inches); Call/write for more information. Deadlines: the 8th of the month, 2 months prior to on-sale date (for example, November 8th for the February issue, on sale in early January). All Classified ads are also posted on our website (www.guitarplayer.com) at no additional

charge. All ads must be received in writing, paid in full in advance. Businesses must list business name in ad. All ads must be music-related. Stated or implied discounts are not allowed on new equipment (unless you are the manufacturer or sole distributor). Advertisers must provide us with their complete name, street address, and phone number, whether or not they are included in the ad copy. (You may list a PO Box address in your ad, however.) Mail ads to: GUITAR PLAYER Classifieds, Attn: Amy Miller, 411 Borel Ave., #100, San Mateo, CA 94402 or FAX (with Visa/MC/AmEx only): (650) 358-8729. For more info, call Amy Miller at (650) 655-4132; E-mail: amiller@mfi.com. (*Audited circulation; does not include pass-along rate.)

Please type or print your ad clearly. Use a separate sheet of paper if you need more room.

Name _____
 Address _____

 City _____
 State _____ Zip _____
 Telephone _____

include phone # in ad? ☐ yes ☐ no
 (counts as one word)

Category: ☐ Guitar Shows ☐ Instruments ☐ Parts/Accessories ☐ Recording Services ☐ Websites
☐ Schools ☐ Instruction ☐ Software ☐ Songwriting ☐ Records/CDs/Videos ☐ Employment ☐ Other

TO COMPUTE COST OF AD

_____ words x \$3.00 = _____
 # _____ bold words x \$.50 = _____
 # _____ ALL CAPS wds x \$.25 = _____
 Address \$7.00 = _____
 Total cost per issue = _____
 (minimum \$25.00)
 x number of issues to run x _____
 Total payment = _____
☐ Payment enclosed, or Charge my
☐ Visa ☐ MasterCard ☐ American Express
 Card # _____
 Expiration date: _____
 Signed: _____

Classifieds

RICK TURNER GUITARS, as played by **Lindsey Buckingham**, are back in production. Also making electric basses with nylon-core strings and semi-hollow **electro-acoustic** nylon and steel-string guitars. Write or phone for complete information. Rick Turner Guitars, 330 "B" Ingalls St., Santa Cruz, CA 95060 USA. (408) 460-9144; Fax (408) 460-9146.

THE GUILD GUYS. We love all sorts of guitars, but specialize in Guild guitars, amps, and parts. New Hope Guitar Traders, 502 Smith Mill Rd., Fayetteville, TN 37334. Phone/Fax: (931) 937-7684. Web: <http://www.guildguy.com>

YOU'VE ALREADY MISSED THESE!

GOING ONCE...
GOING TWICE...

Shure Guitarist Standard Wireless.....	SOLD ..\$27.00
Roland JX-8P Synth	SOLD ..\$125.00
Peavey Stereo Chorus 212 Amp.....	SOLD ..\$112.00
Bundy Alto Sax.....	SOLD ..\$152.00
Mesa Boogie Studio Preamp.....	SOLD ..\$182.00
Yamaha APX7 Acoustic/Electric.....	SOLD ..\$111.00
Dunlop Cry Baby.....	SOLD ..\$22.00
B.C. Rich Platinum Warlock.....	SOLD ..\$81.00
Tascam Porta 03 Multi-track Recorder....	SOLD ..\$90.00
Ovation 1612 Balladeer Acoustic/Electric	SOLD ..\$167.50
Roland JC-77 Stereo Chorus Amp.....	SOLD ..\$146.00
Fender '78 P-Bass.....	SOLD ..\$300.00
Yamaha DX27 Synth.....	SOLD ..\$101.00
Digitech RP-1 Multi-effects.....	SOLD ..\$75.00

DON'T MISS OUT AGAIN!

1,000 items are being
auctioned off at

**rock
auction**

A Division of
Daddy's Junky
Music Stores, Inc.®

www.rockauction.com

The Guitar Broker: 8320 State Road 84, Ft. Lauderdale, FL 33324. Free 400 item vintage list. (954) 915-9909. Fax (954) 915-9908. www.guitarbroker.com

NOVAX FANNED-FRET INSTRUMENTS - "Charlie Hunter" 8-string, "Fantail," custom handcrafted acoustic/electrics and solidbodies. **ADVANCED PERFORMANCE - BY DESIGN**. NOVAX, 940 A Estabrook, San Leandro, CA 94577. (510) 483-3599. www.novaxguitars.com

Lark Street Music. Rare & Vintage Guitars. 479 Cedar Lane, Teaneck, NJ 07666. (201) 287-1959. Website: <http://www.larkstreet.com>; E-mail: larkstreet@aol.com

C. F. Martin Specialists!!

Call **FRED HIMSELF**
for advice or pricing on
ANY Martin guitar!!
1.800.677.2882

**Fred's
MUSIC SHOP**

Retail Showrooms in Pennsylvania
212 W. Lancaster Ave., Shillington,
1752 Columbia Ave., Lancaster

www.fredsmusic.com

GUITAR DIGEST - The Vintage and Used Instrument Magazine. Informative articles! Collector's tips! Dealer stocklists! Free nationwide classifieds! Show listings! 6 issues/\$10.00. Sample \$2.00. **GUITAR DIGEST**, PO Box 66, Dept. P, The Plains, OH 45780. MC/Visa: (740) 592-4614.

PAUL REED SMITH GUITARS. Great selection. Will take special orders. Call for prices. Have Dragon 2000 coming. Martin Music, 8014 Club Center Dr., Suite 12, Cordova, TN 38018. (901) 757-9020.

WANTED. Martin: Pre-'70 D-45's, pre-'94 D-45BLE's. **PRS**: Dragon "I". **Fender**: pre-'67 J-Bass. (301) 246-4943.

GUITAR VILLA

can quote that price **AND** ship free!
Toll-free order line: (888) 746-9200.
www.guitar-villa.com

DIGITAL PIANOS. Our quantity buys save you \$\$\$.
Call for prices! **Jim Laabs Music Superstore**: 1 (800) 657-5125.

Attention! Great selection of used and vintage guitars. <http://www.topshelfmusic.com>. **Top Shelf Music**, 1232 Hertel Ave., Buffalo, NY 14216. E-mail: shelftop@aol.com

CFOX/TACOMA/USED & VINTAGE GUITARS. High-end performance-quality acoustic guitars. Large selection. We can ship anywhere; financing available. **Piedmont Piano & Music Co.** (510) 547-8188. Check our website: www.piedmontpiano.com

Manne
**ITALIANS
DO IT
BETTER**



<http://www.manne.com>

FOR A GOOD TIME try a free copy of **The Vintage News**, monthly review of the most special, superb sounding fretted instruments. Subscriptions: \$15.00 a year for 12 issues (\$20.00 overseas). Mandolin Brothers, 629 Forest Ave., Staten Island, NY 10310. (718) 981-8585; Fax (718) 816-4416; website: www.mandoweb.com; e-mail: mandolin@mandoweb.com

Catalog of musical instruments & equipment: New, used, seconds, closeouts, more. Free catalog. Mention Guitar Player! **Victor Litz Music Center**, 305 N. Frederick Ave., Gaithersburg, MD 20877. 1 (800) 828-5518.

HOFNER 20/40 Anniversary Violin Bass, made to commemorate 40 years of the violin bass. Modeled 100% on Paul's '62/3 violin bass. Limited edition. Trade inquiries welcome. Tel: 0044 1302 320186. Fax: 0044 1302 366803. Music Ground, 51 Hallgate, Doncaster, S. Yorks, DN1 3PB, U.K.

GuitarBase GuitarMall - 75 Dealers, 1 Mega Inventory! "Best Guitar Web Site." Free classifieds - giveaways/prizes - WWW.GBASE.COM

VINTAGE, NEW & USED GUITARS, AMPS, MANDOLINS, BANJOS. BLACK ROCK MUSIC CENTER, 3255 Fairfield Ave., Bridgeport, CT 06605. Phone (203) 331-0040; Fax (203) 366-6416. Website: www.blackrockmusiccenter.com

CHAIQUITA
THE ORIGINAL Patent # 267,956
TRAVEL GUITAR



www.erlewineguitars.com

- WEIGHS 4.25 LBS.
- FULLY ADJUSTABLE BRIDGE
- ONLY 27 INCHES LONG
- HUMBUCKING PICKUP
- SOLID HARDWOOD BODY... IT FLOATS!

DEVELOPED & SOLD EXCLUSIVELY BY
ERLEWINE GUITARS
4402 Burnet Rd., Austin, TX 78756 We Accept
Tel: (512) 302-1225 FAX: (512) 371-1655 MC Visa AX

IMPERIAL GUITAR. New, Used, Vintage, Buy, Sell, Trade. New equipment by: **Ampeg**, **BOSS**, **Conquest**, **Crate**, **Crown**, **Crybaby**, **D'Addario**, **Danelectro**, **Digi-Tech**, **DOD**, **EMG**, **Epiphone**, **Ernie Ball**, **Fostex**, **G&L**, **GK**, **Gibson**, **Hamer**, **JBL**, **Labella**, **Line 6**, **Mackie**, **Mapex**, **Martin**, **Monster**, **Musician**, **Randall**, **Rivera**, **Ruby**, **Seymour Duncan**, **Shure**, **SKB**, **Sperzel**, **Spirit**, **Tacoma**, **Tech 21**, **Washburn**. **IMPERIAL GUITAR**, 47 S. Plank Rd., Newburgh, NY 12550. (914) 561-0202. Fax: (914) 561-0251. E-mail: igs55@aol.com. Ship worldwide. Web store: www.imperialguitar.com

Classifieds

Visiting North Carolina? Gordon's Guitars - Carolina's guitar source for new - used - vintage. Best prices paid for used & vintage guitars. Worldwide shipping. 11116 Chapel Hill Rd., Morrisville, NC 27560. (919) 941-0888; Fax: (919) 941-0685. www.gordonguitars.com

AMERICAN SHOWSTER GUITARS. Now factory direct @ americanshowster.com or (732) 269-8900.

LOG ON to see our prices on all top-name equipment and accessories! <http://www.mattsmusic.com>. **MATT'S MUSIC**, Hanover, MA. (800) 723-5892.

OVER 50,000 USED GUITARS

Amps, Keyboards, Drums, P.A.s, Recording Gear, Effects and more Bought, Sold, and Traded per year.

**DADDY'S TAKES IN:
5,000 NEW ITEMS/MONTH
1,000 PER WEEK
150 PER DAY!**

Find the gear you need now at

www.ugbm.com

**800-366-4323 Phone
603-623-7391 Fax**

USED GEAR BY MAIL
A Division of
Daddy's Junky
Music Stores, Inc.®

Get a FREE Color Catalog!

Mail, fax or call today for your FREE subscription

Name _____
Address _____
City _____ State _____ Zip _____
Country _____ Phone () _____

Rock 'n Rhythm

wants to send you a

FREE Catalog

Call **1-888-348-5003** today!

**Incredible selection of in-stock
Guitars, Software, Keyboards,
and Pro Audio Equipment.**

**Our expert sales staff is ready to help you.
We perform, so you can perform.**

19880 State Line Rd.
South Bend, IN 46637

OKLAHOMA GUITAR CO. (Strings West) will bring cash for guitars anywhere in Oklahoma, Arkansas, Kansas, North Texas, West Texas, Missouri. Toll free: **(800) 525-7273** or fax items to (918) 585-2666.

Close Out on all Point to Point Kendrick Amplifiers, Limited Edition 2410 & 4212, Trainwreck Climax and Texas Crude amps still available. (512) 990-5486. Kendrick Amplifiers.

Every major brand of everything.
Millions of dollars of musical gear in stock.

ALTO MUSIC

Guitars, recording, keyboards, amplifiers, drums, pro sound, new & used. One of the largest selections in the country. We ship everywhere.

(914) 692-6922 • Fax: (914) 692-5551

680 Route 211 East, Middletown, NY 10940

Ask for Uncle Freddy — He Loves Ya!

E-mail us at alto@warwick.net

Check out our website: www.altomusic.com

AMERICAN GUITARS, REVISED EDITION, 1992.

The "best book ever written on guitars" has been updated with nearly 60 new names (Benedetto and Benedict to Zion and Zon) and updates (Alembic to Taylor). New: How to tell US-made reissue Fenders from Japan-made reissues, which Fender amps are made in Oregon, Taiwan, and Mexico, the true story of the Esquire, how to decode price lists to reveal Japanese vs. US Fenders, which Gretsch parts are made in America, who owns Gibson, dating Fender amps, whatever happened to B.C. Rich? Histories of Charvel, G&L, Steinberger, PRS, many more! Billboard's review: "...owners of the original [should] at least explore [acquiring] this one." NPR Radio: "The perfect gift!" 370 pages, 139 color plates, nearly 1,000 illustrations. By Tom Wheeler, Harper-Perennial, \$25.00. At bookstores, or call (800) 331-3761. Dealers: (800) 237-5534.

Main Street Music **pays a lot more** for your guitar and amp trade-in's. Visit: www.mainmusic.com

Dave Kyle Guitars. Celebrity and Vintage Instruments. <http://home1.gte.net/davekyle>. (812) 234-0488.

MUSIC GROUND, Supreme Court of Rock 'N' Roll. Specialist in vintage and used guitars, amps & effects by Vox, Marshall, Burns, Hofner, Fender, Gibson, Rickenbacker. Specialist in Beatles-related products. Tel: 0044 1302 320186; Fax: 0044 1302 366803. Music Ground, 51 Hallgate, Doncaster, S. Yorks, DN1 3PB, U.K.

Browse the Classifieds On-Line!

Visit our website at
www.guitarplayer.com

Guitars: used and vintage and amps at fair prices. We trade and ship worldwide. **Free list.** Established in 1975. **The Guitar Emporium**, 1610 Bardstown Rd., Louisville, KY 40205. (502) 459-4153.

FREE CATALOG! Guitars, amps, accessories! We stock most major brands! Call **ROXY MUSIC**, 1012 Lincolnway, Laporte, IN 46350. (800) 535-7699. www.roxymusic.com

Music lovers! www.gearshot.com. **FREE DELIVERY.** Name brands: Ibanez, Washburn, Peavee, Stephens Audio. **Price info: (800) 898-6220.** CC's accepted.

PARTS/ACCESSORIES

TUBE AMP KITS. Blackface-era reverb combos and heads from \$499.00. 20W, 40W, and 80W. **Allen Amplification.** E-mail - tonesavor@fuse.net; www.iguitar.com/allen. Ph: (606) 485-6423.

EXOTIC STRAPS: Alligator, ostrich, snakeskin, more. Carolina Strap Co., 160 S. Retreat Rd., Westminster, SC 29693. (864) 647-8603. www.carolinastrap.com

Do you want to improve your playing fast?

Then get a hold of a



Phrase Sampler

It will play rhythm while you solo...for days.

It's powerful and easy to use. It's a musical scratch pad, tireless accompanist, and creative tool. It can record, create loops, layer **unlimited** parts, playback in reverse or half speed, play backward leads **live**, and more.

It records for two minutes; four minutes on half-speed. And, it was designed & built by musicians for musicians!



• Full year warranty.

• Rugged 17"x6"x2" steel chassis.

• Easiest to use looping device on the planet.

• Made in the USA - Hell, it's made in Texas!

So go to your local music store and don't leave until they get you a Boomerang® Phrase Sampler, or drop us a line. List price is \$599, but talk to your local store for your best deal.

Boomerang Musical Products
PO Box 541595
Dallas, TX 75354-1595

800-530-4699

mnelson@dmans.com

<http://www.boomerangmusic.com>

Dealer inquiries welcome.

Classifieds continue →

Classifieds

GetStringsCheap.com

More than just strings

www.getstringscheap.com

FREE CATALOG! NAME BRANDS – Guitars/basses, effects, cables, strings, tuners, stands, amplifiers, microphones, pickups, racks, more! **DISCOUNT MUSIC SUPPLY**, Dept. P, 41 Vreeland Ave., Totowa, NJ 07512-1120.

GUITAR STRINGS from Thomastik, Martin, GHS, D'Addario, Elixir & more. **FREE SHIPPING – ORDER ONLINE.** www.balticoast.com. Free catalog. Baltic Coast Music, PO Box 7408, Libertyville, IL 60048-7408. 1 (888) 519-8482; Fax: (847) 367-8362.

www.tubesandmore.com



6221 S. Maple Ave • Tempe AZ, 85283
ph.(480) 820 5411 • fax (480) 820 4643
or (800) 706 6789

New-Old-Stock,
Tubes, Parts,
Supplies,
Speakers, Books,
Transformers,
Grill Cloth



WANT TO BUILD A GUITAR? Start with the LMI hand-book-catalog. 260 pages of articles, photos, color plates, tools, hardware, 30 species of wood, and information not found in other "how-to" books. Shipped in sturdy plastic binder. \$19.50 + \$3.50 s/h in continental US. Free 85-page price list/newsletter. Luthiers Mercantile International, Inc. (LMI), PO Box 774, Healdsburg, CA 95448, USA. (800) 477-4437; Fax (707) 433-8802. Overseas (707) 433-1823. Order online: www.lmii.com. Sponsor of American School of Lutherie and Healdsburg Guitar Festival.

SINGERS! REMOVE VOCALS
Unlimited, Low Cost, Instantly Available
Background Music from Original Standard
Recordings! Does Everything Karaoke
does... Better and gives you the
Thompson Vocal Eliminator™
Free Brochure & Demo Tape
LT Sound Dept. GP-1
7980 LT Parkway, Lithonia, GA 30058
Internet: <http://ltsound.com>
24 Hour Demo/Info Request Line (770) 482-2485-Ext 23
When You Want Something Better Than Karaoke!

Tube Amp Modification Kits. Step by step, easy to follow. D.I.Y. and save \$. Free catalog. **Circuitrix**, 363 Main St., Fiskeville, RI 02823. (401) 823-7952. circuitrix@compuserve.com

JustStrings.com

World's Largest Selection of Guitar & Bass Strings!
www.juststrings.com (800) 822-3953

Vacuum Tube F/X Mixers. A unique approach to adding effects that offers increased tonal possibilities. Works best in front of the amp. Also offering two-channel reverb and effects switching systems. **Hoffman Audio**, 1809 Pacific Ave., Alameda, CA 94501. (510) 769-0515. www.hoffmanaudio.com

PADDED AMP COVERS
1-800-228-3878
www.lecover.com
The Le Cover Co. 1223 Kingston
Schaumburg, IL 60193

HEARTWOODS EXOTIC HARDWOOD GUITAR STRAPS – Used by Carlos Santana, many other professionals! Unique and beautiful – factory direct! See us at www.heartwoods.com or call (800) 511-0617 for free brochure!

REPAIR AND BUILD GUITARS! Free 108-page catalog featuring StewMac and Waverly brand tools and thousands of parts! Tuners, tools, kits, supplies, books and videos. Stewart-MacDonald's Guitar Shop Supply, Box 900G, Athens, OH 45701. Call (800) 848-2273; www.stewmac.com.

Playing Unplugged?
The Strum Shaker®
* Create your own accompaniment rhythm!
* Straps to your hand & "Shakes" as you strum!
* Perfect for Acoustic sets, Campfires & Parties!
Please send \$10.00 plus \$3.00 S&H to:
Strum Shaker, 3910 Perry St.,
Dept. P, Denver, CO 80212
www.strumshaker.com
1-800-869-3007
VISA/MC/AMEX

BUDDY GUY'S LEGENDS MERCHANDISE! T-shirts, hats, CDs, etc. To receive catalog, please call **(800) 7-BUDDY-7**, or write to Buddy Guy's Merchandise, 754 S. Wabash, Chicago, IL 60605, & check out our website at <http://www.bgl.com>

Why be uncomfortable, tired and sore!
PICK-N-GLIDER
+Smooth gliding action
+Move with the Music
+Upright positioning for correct playing posture
(800) 672-2554
www.pick-n-glider.com

PEDALS, PEDALS, PEDALS! EH, Stamps, Boss, Digi, Guitayote, Mooger, Carl Martin, Zvex, Menatone, and tons more! **World Pedal Headquarters!** Gaspedal.com, Westbury, NY. (516) 338-4316. Web: www.gaspedal.com. E-mail: sales@gaspedal.com

Dick Plays Hard. Real Hard!



Dick Dale depends on
String Saver Saddles™

Played by Dick Dale, Kenny Wayne Shepherd, Aerosmith, Guns 'n Roses, L.A. Jones, Stone Gossard, Don Carr...

"I don't have time for wussy string saddles! I need saddles that can take it! Not get cut up and heat up strings. I wouldn't think of playing 'The Beast' without String Saver Saddles, and you can take that to the bank!" *Dick Dale*

Dick Dale



Call Toll Free 800-388-7011 Ext.35
Tel: 604-940-5353 Fax: 604-940-4961
www.islandnet.com/~strattn/graphtech/home.html

ROGER MAYER'S OCTAVIA, VOODOO-VIBE, AX-IS Fuzz, VOODOO-BASS, Custom Wah + much more. FREE info! Dealer inquiries invited. (800) 228-3538 & (773) 782-9666. North Star Audio, your authorized US & Canadian importer and distributor. www.rogermayerusa.com

www.flytecase.com. Affordable, quality, custom flight and road cases. Toll-free: 1 (877) 919-0998.

Q: Pain To Play?
Back pain? Neck Pain? Shoulder Pain?
A: SLIDER™
DUAL SHOULDER INSTRUMENT STRAP
Balanced • Adjustable • Comfortable
In stores now!
Ask for SLIDER by name or call us **1-800-237-7419** only \$29.95

Try Your Own Ad in Guitar Player's Classifieds! Our coupon on page 153 makes it easy to place an ad.

Classifieds

Amp Covers

ORDER HOTLINE: 1 800 344-TUKI

TUKI Covers, Dept. P. Box 2545, Summerville, SC 29484-2545
www.tukicovers.com

WEBSITES

www.GuitarTrader.com – Order online. Lots of pictures and prices. Epiphone, Ibanez, Gibson, Marshall, Crate, Ovation, Takamine, Fender, Boss. Or call toll free: 1 (877) Ship2Me.

Music Network USA. "Your Gateway to Music Industry Resources." Web hosting starting at \$25.00 per month! <http://www.mnusa.com>. (310) 428-4989. Established since 1992.

www.paradisemusicmall.com. Most major brands. 770 Route 15 South, Lake Hopatcong, NJ 07849. (973) 663-2100. E-mail: dave@paradise-music.com

WWW.GuitarRepairshop.com – Online repair articles, maintenance tips, repair bluebook. Ask a repair related question. Guitar strings and accessories! **WWW.GuitarRepairshop.com**

Music lovers! **www.gearshot.com.** FREE DELIVERY. Name brands: Ibanez, Washburn, Peace, Stephens Audio. Price info: (800) 898-6220. CC's accepted.

GET NOTICED!! Unique Acoustic Guitar Accessories & Great Links. **www.lutehole.com**

www.GR-1.com – New Custom Patches for the Roland GR-1 Guitar Synthesizer. The DATA BANK.

RECORDING SERVICES

Fat DRT Mastering.com 800.884.2576
the Analog Specialist
Slammin' Radio-ready sound. For You.

SCHOOLS

Bring Guitar School Education to your Home at a Fraction of the Cost. Guitar College (Home Study), PO Box 2038, Oakhurst, CA 93644. 1 (800) THEORY-6. **FREE BROCHURE.** <http://www.guitarcollege.com>

CANADIAN GUITAR REPAIR SCHOOL. Comprehensive training programs. FRETWORKS, Precision Guitarshop Services, 4027-4th St. SE, Calgary, AB, T2G 2W4, Canada. (403) 243-5839. www.fretwork.com

GUITAR REPAIR AND CONSTRUCTION SCHOOL. Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market. Financial aid available to qualifying US veterans. Call (616) 796-5611, or write **BRYAN GALLOUP'S GUITAR HOSPITAL**, 10495 Northland Dr., Big Rapids, MI 49307. (800) 278-0089. www.galloupguitars.com

The AMERICAN SCHOOL OF LUTHERIE, located in Guitar-(and Wine)-town, Healdsburg, California, presents over 50 of North America's finest luthiers teaching what they know best. From 1-day seminars to 8-day intensive "do-it-yourself" courses, everything is covered. The roster of teachers includes **Archtop builders** Steven Andersen, Bob Benedetto, Stephen Grimes, Linda Manzer, John Monteleone, and Tom Ribbecke; **Steel-string builders** Fred Carlson, Alan Carruth, William Cumpiano, Michael Dunn, Kent Everett, Harry Fleishman, Charles Fox, John Greven, Richard Hoover, Michael Hornick, Steve Klein, Grit Laskin, Michael Millard, Roy Noble, Kevin Ryan, Kirk Sand, Ervin Somogyi, Jeff Traugott, and David Webber; **Classic makers** Geza Burghardt, Cynthia Burton, Eugene Clark, Jeffrey Elliott, John Gilbert, Kenny Hill, and Tom Humphrey; **Repairmen/builders/restorers** Frank Ford, Bryan Galloup, Hideo Kamimoto, and Ivon Schmukler; **Electric builders** Bill Bartolini, William Chapin, Roger Sadowsky, and Rick Turner. And many more. For 60-page course brochure: ASL, PO Box 774, Healdsburg, CA 95448. (800) 477-4437; (707) 433-1823; Fax (707) 433-8802. www.lmii.com/asl.htm. Sponsored by Luthiers Mercantile International, supplier to the stringed instrument industry.

Guitar Building: Archtop, acoustic, electric & repairs. With former Fender repairman Mike Jarvis and Norwegian luthier Sigmund Johannessen. 2-to-1 teacher-student ratio in pristine British Columbia. Box 9, 240 Goodyear Rd., Qualicum Beach, BC, Canada V9K 2A3. Phone/fax: (250) 757-9903. Toll-free: 1 (888) 901-9903. E-mail address: luthiersintl@bcsupernet.com. Website: www.luthiers-international.com

GUITAR BUILDING AND REPAIR SCHOOL. Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify. Contact: **Roberto-Venn School of Luthiery**, 4011 S. 16th St., Phoenix, AZ 85040. (602) 243-1179. www.roborto-venn.com

Midwest Guitar Repair & Building School. 238 Meacham, St. Louis, MO 63122. Toll free: 1 (877) 453-8119 or <http://members.aol.com/mwluthiers>

INSTRUCTION

John Knowles Fingerstyle Quarterly: Music you will enjoy learning and playing. Notation w/tab and cassette. Loaded with ideas you can use in your own arrangements. "Think of it as a chance to steal from the best." – **Chet Atkins**. Free info – write or call Fingerstyle Quarterly, Dept. 12, Box 120355, Nashville, TN 37212. (800) 662-0577.

Quick! On the 4th string, what fret is the letter E? Get faster. **Fretboard Flashcards.** \$12.95 + \$2.25 S&H. Stop memorizing finger patterns! Think different. **Guitar EncycloMedia.** \$39.95 + \$5.95 S&H. 12 Tone Music Publishing, 1 (800) 256-4858, PO Box 20564, Dept. GP, Dayton, OH 45420-0564. www.12tonemusic.com

www.omniguitar.com. Free online lessons and more...

JAZZ GUITARISTS – New book! **Essential Standards Vol. I.** Accompaniment studies/traditional styles, w/tab. \$12.95 + \$1.50 (\$4.00 foreign) to M Pub - GP, PO Box 1234, Stamford, CT 06904-1234 USA.

Browse the Classifieds On-Line!

Visit our website at
www.guitarplayer.com

FREE CATALOG – Hundreds of tab songbooks, instructional books, videos & more for all styles. Call/write Music Dispatch, Dept. GPCL5, PO Box 13920, Milwaukee, WI 53213. (800) 637-2852.

The Rock Edge – At last, a play-along book/CD you really can play along with. For more information, listen to audio clips or order on line. Contact www.ikw.LeadGuitar.com

BE A RECORDING ENGINEER
★ **TRAIN AT HOME** with AIA
Easy Home-Study practical training in Multi-track Recording. Join our successful working graduates or build your own studio.
FREE INFORMATION:
Audio Institute of America
814 48th Avenue, Suite A, San Francisco, CA 94121
Or visit us at www.audioinstitute.com

Fingerstyle Christmas books, videos and CDs. Dozens of great arrangements, ranging from easy to challenging. Jazz, folk, classical, etc. Plus tons of Alternate Tunings info and Tune-of-the-Month at **www.accentonmusic.com**. Free Catalog. Accent On Music, 19363 Willamette Dr. PMB#252, West Linn, OR 97068; (503) 699-1814; e-mail: accentm@teleport.com.

Jazz Blues Avant-Garde Specialist. Books, CDs, transcriptions & more. Free music catalog & newsletter. T.W.C. Music, PO Box 1227, East Northport, NY 11731.

CHARLIE BANACOS LESSONS BY MAIL: PO Box 272, Manchester, MA 01944, USA, or visit www.charliebanacos.com

www.guitarplace.com – Online catalog of guitar books, CDs, videos, forum.

The **ORIGINAL CUSTOM TRANSCRIPTION SERVICE** – Professional, fast, accurate! John McGann, PO Box 688-GP, Jamaica Plain, MA 02130-0006. (617) 325-6853. <http://world.std.com/~jmcgann>

World's Smallest Guitar Chord Dictionary!
ACTUAL SIZE 2"x1 1/4"
E13
ORDER BY MAIL: Make checks or money orders payable & mail to: Color Imaging Graphics P.O. Box 43360, Upper Merionide, NJ 07043 (NJ residents add 6% sales tax.) include name and address. Send \$3.99 per book plus \$1.99 for postage and handling (total \$5.98). **ORDER ONLINE! - 224** pages of commonly used chords in all types of music.
www.roncentola.com

FREE GUITAR TAB CATALOG – Virtually all the transcriptions in print! Rock, metal, country, folk, classical, jazz, flamenco & more! **GUITAR ONE-STOP**, Dept. GP, 4607 Maple Ave., Baltimore, MD 21227. (410) 242-0326. Foreign – send US\$3.00. Or see it all online: <http://www.kirkpatrickguitar.com>

Classifieds continue →

Classifieds

Howard Morgen Plays Gershwin CD. As reviewed in August '99 Guitar Player. \$15.00 plus \$2.00 S&H. Send for free brochure. **Grace Court West Productions**, PO Box 345, Dept. G, Great Neck, NY 11022. www.howardmorgen.com

WWW.PLAYLEADGUITAR.COM. Learn scales, modes the EASY way.

RECORDING ENGINEER. On The Job Training in local major recording studios. Part-time, nights, weekends. No experience required. **Ask about our record label!** Free brochure and recording tells how: 1 (800) 295-4433. Check out our website: <http://www.sna.com/musicbiz>

EXTEND THE RANGE OF YOUR VOICE for only \$39.95! <http://www.vocalinstruction.com>.

FREE CATALOG! ENORMOUS SELECTION! Instructional guitar books and videos. All styles. Also, Steven Crowell's 4-year college-level jazz guitar cassette tape course. Write or call now! Chord Melody Productions, PO Box 4132, Dept. G, Annapolis, MD 21403. (410) 269-1022. **WEBSITE: WWW.CHORDMELODY.COM**

SOFTWARE

Slow Down Solos Without Changing Pitch. Musician's CD Player / Slow-Speed CD Transcriber. Easy-to-use PC software - \$39.95. **FREE** download at www.ronimusic.com

MusEdit - Powerful music notation software!

City, Country, State, Zip, Name, Address, Phone, Fax, E-mail, Website, URL, etc.

Easily translate treble to tab, and tab to treble (or bass)
Transpose. Easy lyric entry
8700 chords/edit your own (Check, M.O.)
Alternate guitar tunings (VISA, MC, Amex)
MIDI Out. Great printing. (Windows 95/98/NT)
Scrolling, many more features. 156 pg. manual.
Yowza Software, PO Box 4275, Berkeley CA 94704 800-234-0427
demos & info at: www.musedit.com e-mail: info@musedit.com

ONLY \$79

PLAY LIKE THE GUITAR LEGENDS. Learn favorite riffs faster - **GUARANTEED!** New SlowGold PC software lets you slow down recorded music on your computer, for easiest-ever learning. Rave reviews from 3 leading music mags. **FREE** 30-day download at WWW.SLOWGOLD.COM. Or call toll-free: 1 (877) 866-8454, today.

EMPLOYMENT

SINGERS! ENTERTAINERS! DJs! Be discovered. Make \$1,500 weekly singing, performing at shows locally. **FREE** report! ProSingers, Attn: GARY, Box 650, Pinellas Park, FL 33780.

PROFESSIONAL MUSICIANS REFERRAL. Connect with the **RIGHT** group or player. Call PMR - America's original national referral! (612) 825-6848.

Let the government finance your career in music. Free recorded message: (707) 448-0200. (5FP8)

MUSICIANS NATIONAL REFERRAL
Where pro musicians & bands connect.
World's largest, most preferred referral.
Ask about our Lifetime membership. (800) 366-4447
<http://www.musicianreferral.com/mnr/>

RECORDS/CDs/VIDEOS

ATTENTION COLLECTORS: We have over 1,500 different **guitar picks** of your favorite players! We also have crew members' t-shirts, import CDs, record awards, drum sticks, tour books, backstage passes, autographed guitars, 7 & 12-inch vinyl, promo posters, radio shows, plus hundreds of autographed items and much, much more. Over 10,000 items in stock at all times! We've been here for 16 years. Where have you been and what are you waiting for? Send \$3.00 for our complete catalog to WYNNCO, PO Box 39GP, PICKENS, SC 29671.

blue bamboo music
A different kind of record company.

www.bluebamboo.com

Rock Guitarist **DENIS TAAFFE** Debut CD, \$12.00. Alien Guitar, PO Box 1751, Bloomington, IN 47402-1751. [HTTP://WWW.DTGUITAR.COM](http://WWW.DTGUITAR.COM). 1 (800) 448-6369.

James E. Fletcher - Guitar d'jour Fingerstyle Guitar CD now available at: <http://www.mp3.com/jfletcher>

OTHER

FREE musician newsletter at www.osico.com. Web design brochure. 1 (800) 642-1202, ext. 693.

INVENTORS: We help submit ideas to industry. Patent services. 1 (888) 439-IDEA.

Music Opportunity/Record Contract. We will present your demo tape to major record executives. Service is **free** if not accepted. 25 years' experience in industry. For details, SASE to: Milestone Media, Dept. G, Box 869, Venice, CA 90291.

"LOOKING FOR A RECORD DEAL???"

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your **FREE** information.



Talent 2000
1-800-499-6395



Try Your Own Ad in Guitar Player's Classifieds!

Learn, Play And Now Sing Your Favorite Songs!



KaraokeMaker

When You Just Have To Sing Out Loud!

There is now a way to create an unlimited library of background music to accompany you whenever you want to sing, using the original music from your favorite songs. KaraokeMaker reduces or removes the vocals from any song that you have on your computer. It works with Wav files, MP3 files and it will even "rip" songs from any audio cd. With an easy to use interface and other great features like pitch change and scrollable lyrics, KaraokeMaker will be there when you just have to sing out loud. Order your own personal KaraokeMaker today for only \$69.99!

Check out these great features!

- Remove or reduce vocals in real time or save changes for later use.
- Change pitch without changing the tempo.
- Automatically convert MP3 files to wav format.
- Automatically copy tracks from audio CDs to wav files.
- Display and edit lyrics for any song.
- Load a wav file of any size, regardless of available computer memory.
- Loop an entire song or just sections.

CD Looper is the perfect music software for Windows that allows you to easily learn how to play any song directly from your computer's cd player. With CD Looper's ability to slow down any audio cd 2, 3 or 4 times **without** changing pitch, you can easily learn to play your favorite songs note for note!

- Loops can be set anywhere within a track with 1/100th of a second resolution
- Loops can be any length
- Slowed loops can be sped up in 10% increments
- Print out CD information and display in HTML format.
- Many other features

\$69.99*

CD Looper Pro includes **NoteGrabber** (for slowing down wav files), **OverDubber** and **PitchChanger**.

DeComposer is an advanced filtering program for Windows that easily removes any instrument from digital audio files. The ultimate practice tool!

- Exclude any range of notes.
- Boost or cut the volume of any frequency range.
- Create LowPass, HighPass, BandPass and BandStop filters.

\$79.99*

"We found both programs very useful for studying a specific artist or material in depth"
Guitar World - 10/98

*plus shipping and handling



Order today! Call RePlay Technologies toll-free at (888) 3RePlay or place your order directly on our web site at www.replayinc.com. Next day delivery available.

Ad Index

The following companies would love to provide you with more information on their products & services. Please contact them at the numbers below, and for better service, tell 'em "I saw it in *Guitar Player*!"

GUITARS

Alvarez	35	
Brownsville	5	516-364-2244
Citron	135	914-679-7138
Cort	87	847-498-6491
Danelectro	4	714-583-2419
Deering	135	800-845-7791 x.107
Epiphone	69	800-4-GIBSON
Fender	IFC	602-596-7171
G&L	56	714-897-6766
Gibson	7, 48, 103, 126	800-4-GIBSON
Godin	122	514-343-5560
Gretsch	94	912-748-7070
Guild	19	602-596-7171
Larrivee	77	604-879-8111
Modulus	110	415-884-2300
Ovation	BC	800-647-2244
Parker	40	516-333-9100
Peavey	59	601-483-5365
PRS	84	
Reverend	141	810-775-1025
Vaccaro	131	732-774-8174
Warrior	78	706-891-3009
Yamaha	44	714-522-9000
Zachary	116	613-723-7156

AMPLIFIERS

Carvin	42	800-854-2235
Fender	100	602-596-7171
Kendrick	118	512-990-5486
Line 6	30/31, 32	800-600-6220
Marshall	71	516-333-9100
Maven Peal	128	802-253-8255
Mesa/Boogie	62/63	213-883-9090
Tech 21	96	212-315-1116
VOX	50	516-333-9100

STRINGS

D'Addario	105	800-DADARIO
Dean Markley	113	408-988-2456
Ernie Ball	1	805-544-7726
Fender	86	602-596-7171
GHS	98	800-388-4447
Martin	16	800-633-2060
SIT	116	330-434-8010
Thomastik	92	800-644-5268

EFFECTS DEVICES/SIGNAL PROCESSORS

Akai	79	817-831-9203
BBE Sounds	118	714-897-6766
Bellari	104	801-263-9053
Big Briar	130	800-948-1990
BOSS	2, 120	602-596-7171
C Tech	150	203-338-9668
DigiTech	14/15	801-566-8800
DOD	8, 11	801-566-8800
Dunlop	34	707-745-2722
Lexicon	124	781-280-0300
New Sensor	52/53	212-529-0466
ToneWorks	26/27	516-333-9100
Zoom	39	516-364-2244

PARTS/COMPONENTS/PICKUPS/ACCESSORIES

Bird of Paradise	50	800-381-7089
DiMarzio	115	718-981-9286
EPM	134	519-633-5195
Fishman	12	508-988-9199
Highlander	135	888-658-1819
K&K Sound Systems	38	800-867-6863
Kyser	112	972-988-8378
Ridge Runner	150	800-FRET-PRO
Seymour Duncan	119	805-964-9610
Sunrise	135	818-785-3428
Warmoth	136	206-845-0403

RECORDING EQUIPMENT

Alesis	108	310-255-3400
Cakewalk	46	888-CAKEWALK
Digidesign	36	800-333-2137
Korg	64	516-393-8530
Mackie	101, 102, 103, IBC	800-898-3211
Tascam	18	800-827-2268

MICROPHONES/WIRELESS/SOUND REINFORCEMENT

AKG	61	615-360-0499
Eminence	13	502-845-5622
Mackie	101, 102, 103, IBC	800-898-3211
Yorkville	114	

RECORDINGS

Blue Thumb	51	
Columbia	45	
Giant	38	
RCA	49	

PUBLICATIONS/VIDEO/INSTRUCTION/SCHOOLS

Hal Leonard	148, 152	414-774-3630
iSong	6	214-855-3727
John Pearse	135	800-235-3302
Mel Bay	150	800-8-MELBAY
Music Tech	150	800-594-9500
Musician's Friend	104	800-776-5173
Musician's Institute	141	800-255-PLAY
Note Service Music	72/73	800-628-1528
Stefan Grossman	151	201-729-5544

RETAILERS

Elderly Instruments	128	517-372-7890
Interstate Music	141	800-IN-A-BAND
Luthiers Mercantile	135	800-477-4437
Musician's Friend	104	800-776-5173
West LA Music	136	310-477-1945

OTHER

Digibid.com	10	
Discount Distributors	102	800-346-4638
Guitar Player Giveaway	129	
GVOX	3	
Kaman Best Band Concert	132	
Kanoodle.com	130	
Miller Freeman Books	134, 149, 150	
Musichotbid.com	117	
Sheetmusicplus.com	136	
Ultrasound	128	718-357-5414

U.S. ADVERTISING: Dave Arnold, 411 Borel Avenue, Suite 100, San Mateo, CA 94402 Tel.: 650-358-9500 Fax: 650-358-9216

Deirdre Jones, 411 Borel Avenue, Suite 100, San Mateo, CA 94402 Tel.: 650-358-9500 Fax: 650-358-9216

EUROPEAN ADVERTISING: Contact any of the above representatives.

GUITAR PLAYER (ISSN 0017-5463) is published monthly by Miller Freeman, Inc., 600 Harrison St. San Francisco, CA 94107. Phone (415) 905-2200; FAX (415) 905-2233; TELEX #278273. Please direct advertising and editorial inquiries to: Guitar Player 411 Borel Avenue, #100, San Mateo, CA 94402. Phone (650) 358-9500; Fax (650) 358-9216; ITT Telex #449425. Periodicals postage paid at San Francisco, CA and additional mailing offices. Subscription rates for the United States are \$24.00 for 12 issues. All orders from outside the U.S. must be accompanied by payment in U.S. funds with additional postage of \$15.00 per year for Canada/Mexico/International surface mail*, \$40.00 per year for international air courier. All subscription orders, inquiries, and address changes should be sent to P.O. Box 58590, Boulder, CO 80322-8590. For quickest service, phone toll-free (800) 289-9839; in Colorado, (303) 678-8475, or (for existing subscriptions only) e-mail: mfi@neodata.com. Please allow 6-8 weeks for address change to take effect. *Canadian GST included-Permit # 124513540. For back issue orders and inquiries, phone (800) 444-4881 (outside the U.S. (785) 841-1631). **POSTMASTER:** Send address changes to **GUITAR PLAYER**, Box 58590, Boulder, CO 80328-8590. Canada Post International Publication Mail Product (Canadian Distribution) Sales Agreement No. 0890871. All material published in **GUITAR PLAYER** is copyrighted © 1999 by Miller Freeman, Inc. All rights reserved. Reproduction of material appearing in **GUITAR PLAYER** is forbidden without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. 16mm microfilm, 35mm microfilm, 105mm microfiche, and article and issue copies are available from University Microfilms International, 300 N. Zeeb Rd., Ann Arbor, MI 48106. Phone (313) 761-4700. Vol. 33, No. 12.

Encore

After the failure of the 1958 Flying V and Explorer (their elevation to vintage guitar's Mount Olympus didn't come until later), Gibson president Ted McCarty enlisted Ray Dietrich, a car designer from Detroit, to design a guitar that was radical but not *too* radical. You know, something that would actually sell.

It worked. The new guitars were called Firebirds. The original series, built from mid 1963 to mid '65, featured a "reverse" body style—so called because of its higher treble-side horn. (The later, non-reverse Firebirds are of marginal interest to collectors.) The series comprised four models—all had mahogany bodies; distinctive pickups with small, rectangular covers and concealed polepieces; white/black/white triple-ply pickguards with beveled edges; 22 frets; and neck-through-body construction.

"Any time you glue two pieces of wood together, there's going to be a little change in how solid the instrument is," explained McCarty, "and that's why we came up with this full-length idea instead of gluing the neck into a slot in the body."

Another striking detail was the peghead design. McCarty chose perpendicular Kluson banjo-style tuners because he wanted to make sure no one would think the new Gibson was in any way a Fender copy.

The clean, uncluttered frost-blue '63 Firebird I (originally \$189.50) is identified by its single pickup. The cardinal red '64/'65-era Firebird V (originally \$325) is identified by its trapezoid markers—also note the Deluxe Vibrola's long, nickel-plated panel with leaf-and-lyre engraving. The sunburst Firebird VII (originally \$445) was the top-of-the-line model with three pickups, gold hardware, rectangular markers, a marker at the first fret, and an ebony fingerboard. (Not shown is the Firebird III, which had two pickups with a 3-way selector, a



bound fingerboard with dots, and a simple but effective bent-metal Gibson Vibrola.)

"The VII shown here—one of only 20 made in 1963—is differentiated from later models by its center section, which is 2-piece laminate instead of the 9-piece

laminate used for '64s and '65s," says Perry A. Margouleff, the owner of these three beauties.

The reverse models sold respectably. Although it's misleading to rely on Gibson shipping records—the 1965 figures cover both reverse *and* non-reverse

models, for example—A.R. Duchossoir, author of *Gibson Electrics: The Classic Years*, estimates the following sales totals for the reverse models: 1,000 Firebird Is, 2,000 IIIs, 700 Vs, and 250 VIIs. Photo by John Peden.

—TOM WHEELER ■

NEW VLZ PRO™. THE FIRST COMPACT MIXERS WITH ESOTERIC MIC PREAMP SPECS AND SOUND QUALITY.



You won't find any other mixer manufacturer admitting this dirty little truth: For years, expensive outboard mic preamplifiers have yielded better sound than the preamps in any size mixing console including "status mega-consoles." In fact, if you happen to have numerous extra thousands in cash lying around, we urge you buy an esoteric mic preamp or two or three right now.

■ But if your equipment budget is slightly more down-to-earth, we'd like you to enjoy the benefits of the

most extensive analog engineering project in Mackie's history: The new XDR™ Extended Dynamic Range mic preamplifier.

■ Now for the first time, you can realize the full potential of the world's finest condenser microphones with an affordable compact mixer: Room ambiance so detailed you can practically hear the carpet pattern...high frequency resolution that defines cymbals, triangles and bells down to the molecular level...midrange that's as gentle and fluid as a warm bath...and tight, authoritative bass with intoxicatingly rich harmonic texture. In short, you can now achieve an aural panorama that's breathtakingly realistic, excitingly vivid and truly 3-dimensional.

■ You probably think we're laying it on a little thick—until you hear the XDR™ mic preamplifier in person. It really does have...

- The **lowest harmonic distortion** of any compact mixer mic preamp in existence (for example, ten times less THD than our previous VLZ™ series).
- **Lower Equivalent Input Noise** in the critical +20-+30dB operating range than most \$2000 preamps.
- **Over 130dB of dynamic range** to handle hot 24-bit/196kHz outputs from digital audio workstations.
- **Astonishing bandwidth** without RFI side effects. Not only are XDR™ mic

preamps flat within 1/10th of a dB across the bandwidth of any known microphone but they're only 3dB down at 1Hz and 192kHz!



Warm, natural sound
0.0007% THD

130dB dynamic range
to handle 24-bit/196k
digital input sources

Lowest E.I.N. at real
world gain settings
Impedance independent
Near DC-to-light
bandwidth

The best RFI rejection
of any compact mixers
in the world

• **Controlled Impedance Interface.** Use the XDR™ mic preamp with mic/cable impedance combinations anywhere from 50 to 600 ohms and get the same ruler-flat frequency response.

■ There are also XDR™ benefits you won't hear:

- **The best RFI** (radio frequency interference) **rejection** of any compact mixer... without attenuating high frequency response.
- Comprehensive **protection** against "hot patching" and short circuit damage — a

critical feature even some high-end mic preamps lack.

■ The mixers are pretty cool, too. XDR™ mic preamps are the latest major enhancement to our industry-standard CR1604, MS1402 and MS1202. For more information, call toll-free, log onto our web site or visit your nearest Mackie Dealer and hear the new VLZ™ PRO Series. Think of them as \$2000 mic preamps with superb mixers attached.



MS1402-VLZ™ PRO

6 XDR™ mic preamps
14x2 • 4 stereo line
inputs • 6 mono
mic/line inputs •
extra ALT 3-4 stereo bus



CR1604-VLZ™ PRO

16 XDR™ micpreamps
16x4x2 • 16 mono
mic line inputs
• 4 sub groups
• rotatable I/O pod



MS1202-VLZ™ PRO

4 XDR™ mic preamps
12x2 • 4 stereo line
inputs • 4 mono
mic/line inputs •
extra ALT 3-4 stereo bus



CYNIC'S CORNER. Did we just slap a new buzzword on our "old" VLZ mixers? **Emphatically NO!** We spent **two years** and a quarter of a million dollars to produce the first no-compromise mixer microphone preamplifier design. XDR™ is a quantum leap ahead of anything but the most expensive outboard mic preamps. Plug a high-quality condenser mic into a VLZ Pro compact mixer and you'll hear the difference. Run a side-by-side comparison with a \$1000-per-channel esoteric mic preamp and you'll be blown away.

©1999 Mackie Designs. All rights reserved. "Mackie" and the "Running Man" figure are registered trademarks of Mackie Designs Inc. "VLZ" and "XDR" are trademarks of Mackie Designs Inc.



www.mackie.com

888/269-7794

MADE IN WOODVILLE
WASHINGTON, USA BY
GENUINE MACKOIDS

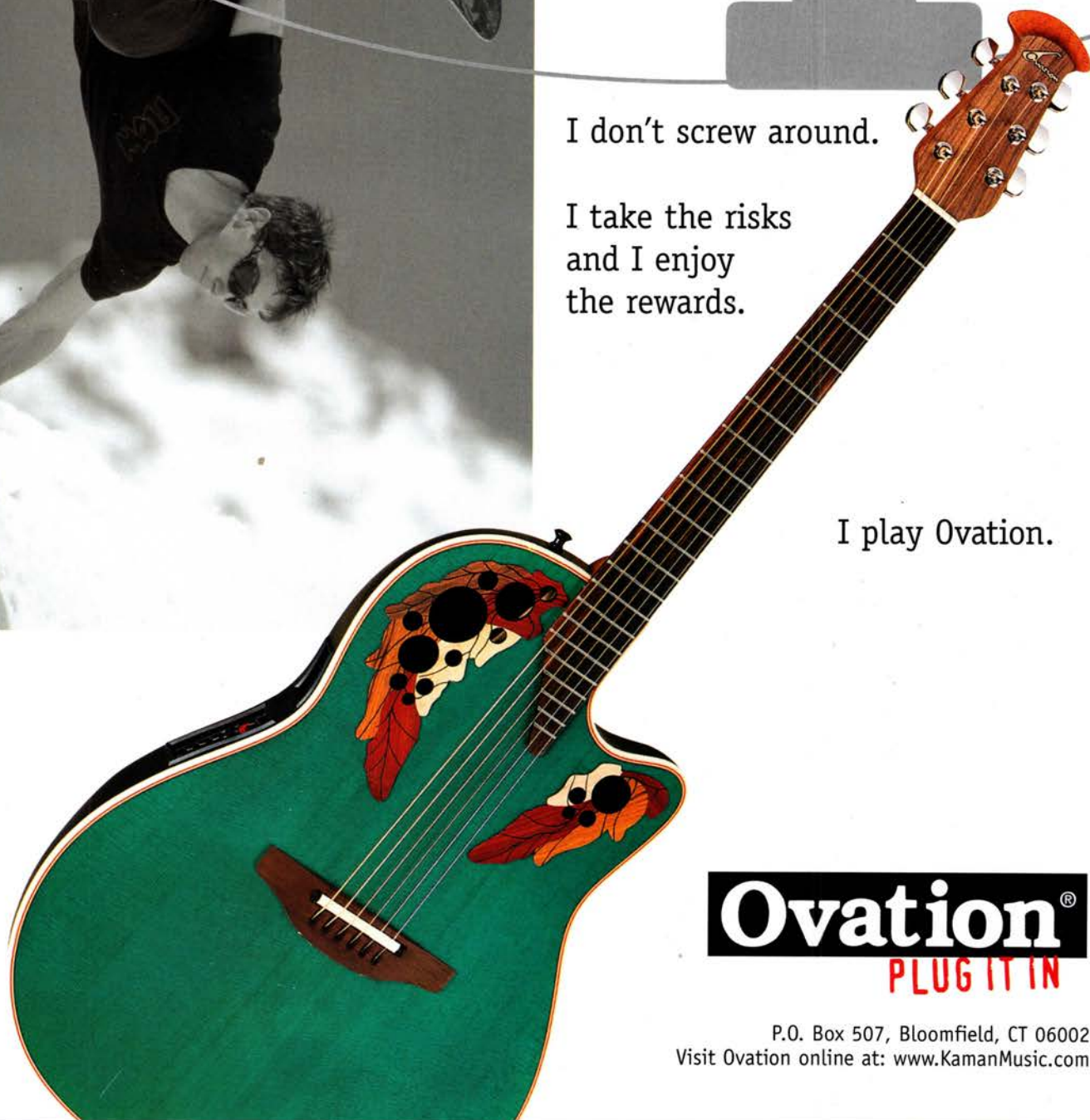


play for keeps

I don't screw around.

I take the risks
and I enjoy
the rewards.

I play Ovation.



Ovation®
PLUG IT IN

P.O. Box 507, Bloomfield, CT 06002
Visit Ovation online at: www.KamanMusic.com